

**NEWS: THE MINIATURE MICRO FOUR THIRDS  
PANASONIC LUMIX DMC-GM1 G-SERIES BODY**



Saturday 2 November 2013

# amateur **photographer**

**OLYMPUS**

**OM-D E-M1**

[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

NATURE



Who needs DSLRs? Maybe serious CSCs are the future

ON TEST

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**WINNING WILDLIFE** PAGE 27

**WPOTY:** See the world's best nature pictures from 2013

COMPETITION



WIN

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**£2,000 OF CAMERA KIT**

Win Lumix cameras and lenses  
APOY 10 'Under the Weather'

TECHNIQUE



**FANTASTIC FIREWORKS**

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Software techniques to make the most of fireworks night

HANDS-ON PREVIEW

PAGE 14

**SONY  
ALPHA 7**

36 million pixels and full frame!



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*At the heart of the image*



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Amateur Photographer For everyone who loves photography

**HOW MUCH** would you pay for your ideal camera? I don't mean how much would you like to pay, because that inevitably wouldn't be enough, but how much would you be prepared to pay? And what would it take to make a camera ideal in your eyes?

Presuming we are talking an everyday digital camera, I suspect the draw of full-frame sensors is still there. Few too, given appropriate computing infrastructure, would turn down as many pixels as could be reasonably had. Small and light, but nicely made, might be the specification for the design of the ideal body, with a viewfinder, a hotshoe and a large clear screen. Any sensible photographer would wish for a lens range too, of trusted

manufacture, wide apertures and quality glass.

You might think I am describing the new Sony Alpha 7R (see pages 14–15), but rather these are just the wants and desires of so many amateur and professional photographers. However, it seems that perhaps Sony's engineers have listened and produced something that aims to strike-off each line of a wish list. Now there are only three things to prove – that the price is right, that the image quality is good and that photographers are ready to take Sony seriously.



Damien Demolder  
Editor

We take a first look at Sony's new Alpha 7 and 7R CSCs



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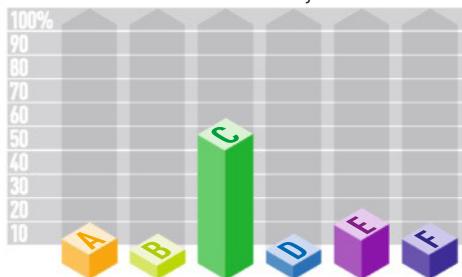
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## THE AP READERS' POLL

IN AP 12 OCTOBER WE ASKED... Do you use live view?



### YOU ANSWERED...

A Yes, all the time	10%
B Yes, most of the time	5%
C Yes, occasionally	54%
D No, but I might now	5%
E No, I don't want to	16%
F My camera doesn't have it	10%

**THIS WEEK WE ASK...** Is the Sony Alpha 7R a good idea?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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Robert Capa was a gambler, ladies' man and fearless war reporter. David Clark looks at the life and work of the legendary photojournalist



P49

Find out how the Olympus OM-D EM-1 fares in our six-page test

**SONY**

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# APNews

News | Analysis | Comment | PhotoDiary 2/11/13



**No compromise  
on picture quality**

Panasonic shrinks GX7, news page 7

Sony unveils two 'full-frame' E-mount models • A-mount continues

## SONY DOES FULL-FRAME CSC DOUBLE

**SONY** has unveiled two full-frame E-mount compact system cameras (CSCs) it claims have a faster AF than the Canon EOS 5D Mark III, under certain conditions.

However, the firm insists it has no plans to pull out of the A-mount camera market and says it will announce a 'mid-high-class' model in 2014, currently 'under development'.

The Alpha 7R (which has no low-pass filter) and Alpha 7 are due this month.

Aimed at advanced amateurs and professionals, the Alpha 7R contains a 36.4-million-pixel imaging sensor and will cost £1,600, while the 24.3-million-pixel Alpha 7 will come with a £1,300 price tag.

Identical in size, the magnesium-bodied, 'palm-sized' models are targeted at the DSLR market, not the mirrorless arena.

Sony officials told AP that the company is keen to change the 'general impression' that CSCs have 'slower AF'. The firm claims that the Alpha 7R has an AF speed around 35% faster than the NEX-7, and that, under certain conditions, surpasses the Alpha 99 full-frame DSLR.

New 'Fast Intelligent AF' is designed to be fully customisable, using nine buttons and 46 assignable functions.

The Alpha 7R uses a 25-point contrast-detection AF system (the Alpha 7's hybrid AF system contains 117 phase-detection AF points and 25 contrast-detection points).

The Alpha 7R is billed as the smallest and lightest system camera with a full-frame sensor (407g body only).

ISO sensitivity of 100-25,600 is designed to expand to ISO 50-51,200,



**The Alpha models  
are aimed at  
DSLR enthusiasts**

and Smart Remote Control should allow exposure adjustment and shutter release via a smartphone.

The new CMOS sensor on board the Alpha 7R features a 'new gapless on-chip lens design', claimed to boost the sensor's light-capturing efficiency. Sony engineers stress the importance of this, given that the flange back distance (from the rear of the lens to the imaging sensor plane) on E-mount models is

40% shorter than on A-mount cameras.

The Alpha 7R's Bionz X image processing engine is built to be three times faster than previous versions.

Features on the 'dust and moisture-resistant' models include a 2.4-million-dot electronic viewfinder, 3in (921,600-dot) LCD screen and Wi-Fi connectivity.

● Read our first impressions of the Alpha 7 and 7R in our hands-on preview on pages 14-15

## SNAP SHOTS

● Pentax's takeover by Ricoh in 2011 gave Pentax a much-needed boost, according to the boss of Ricoh Imaging UK. When asked if Pentax DSLRs had been hit by the growth of compact system cameras in recent years, Ricoh Imaging managing director Jonathan Martin replied: 'What has held us back is lack of product... we are more alive and kicking than we were two years ago.' Features Ricoh brought into the Pentax K-3 include multi-pattern auto white balance and interval-composite multi-exposure. Meanwhile, K-3 kit options will include an outfit with an 18-55mm f/3.5-5.6 AL WR lens, priced £1,199.99. The K-3 was the third Pentax DSLR to be unveiled since 12 June (see News, AP 19 October).

## ELEPHANT PHOTO WINS WILDLIFE PRIZE

**SOUTH** African photographer Greg du Toit has scooped the Wildlife Photographer of the Year 2013 award with a portrait of African elephants (right).

The 'mysterious and energetic' portrait, captured in the Northern Tuli Game Reserve in Botswana, triumphed over nearly 43,000 entries.

Greg said he spent ten years in his quest for the 'perfect portrait', and that the image 'hints at the special energy

I feel when I am with elephants'.

Wildlife photographer Jim Brandenburg, chair of the judging panel, said: 'This image stood out for both its technical excellence and the unique moment it captures – it is truly a once-in-a-lifetime shot.'

Udayan Rao Pawar, 14, was named Young Wildlife Photographer of the Year for his image of crocodiles on the banks of a river in India.

The best images from this year's



© GREG DU TOIT

competition have gone on show at the Natural History Museum in London.

● You can read more about WPOTY and see other winning entries on pages 27-31



## Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
amateurphotographer  
@ipcmedia.com

**AP  
THIS  
WEEK  
IN...**

**1928**

AP advised photographers to position themselves on a steep hill and photograph vehicles 'almost front on', for the upcoming Old Crocks run to Brighton, set to take place in November. This technique would reduce the car's movement to a minimum in the frame. Commenting on the previous year's event, AP's writer said: 'I was astonished on that occasion at the number and variety of the photographic apparatus brought into use; motorists, motor-cyclists, cyclists and pedestrians distributed themselves along the Brighton Road and blazed away merrily,

**A NOVEMBER RUN**  
LAST November, the *Daily Sketch* organized an "Old Crocks run to Brighton," on the 31st anniversary of the emancipation of the motor-car. For this unique event any car built prior to 1900 was eligible, and a representative and interesting collection of the forerunners of the modern car was seen. The run is being repeated this year, at photo-use and along away. Although was cam arti Zen 1/50 for on com to the long hap on & take photo will and full the pict

**The 1927 Winner.**

**AP illustrated the article with a picture from the previous year's event, captured on Ilford ISO Zenith plates at f/4.5 and 1/50sec.**



motor-car. For this unique event any car built prior to 1900 was eligible, and a representative and interesting collection of the forerunners of the modern car was seen.

The run is being repeated this year,



© DOWMEN

## Winner in need of a 'stiff whisky' **PHOTOGRAPHER IN SHOCK AFTER LANDSCAPE WIN**

**THIS** year's Landscape Photographer of the Year admitted he needed a 'stiff whisky' to overcome the shock of winning the coveted £10,000 title.

Tony Bennett from Derbyshire triumphed in the annual UK-based contest with his image of Crummock Water in Cumbria – praised as 'magical' by awards founder and renowned landscape photographer Charlie Waite.

'When Charlie rang to tell me of my win I was driving and answered on my hands-free phone,' said Tony, who presumed he must have won one of the lesser prizes.

'Charlie said, "Put both hands on the steering wheel and take a deep breath... you have won first prize. Congratulations."

Tony, who beat thousands of entries to claim top spot, added: 'It took a stiff whisky and a shared bottle of wine later in the evening before the significance really began to dawn on me.'

Charlie Waite said: 'As each year passes, I am reminded of the great talent and commitment of those photographers who make supreme efforts to do justice to the UK's stunning landscapes.'

'Tony Bennett's magical image evokes the spirit of the Lakes – a personal view that speaks to many.'

Meanwhile, a photo of a steam train at Scotland's Forth Bridge won the Lines in the Landscape Award, which is run in association with Network Rail.

A free exhibition of the best entries from this year's Take a View Landscape Photographer of the Year opens at the National Theatre in London on 7 December.

Images from the past four years of the Lines in the Landscape competition can be seen at the National Railway Museum in York from 23 November.

● See next week's AP for more on this year's contest

## **NIKON SUES POLAROID MAKER SAKAR**

**NIKON** has accused US firm Sakar International of patent infringement and launched legal action to stop it manufacturing and selling the Polaroid iM1836, an interchangeable-lens camera.

Nikon filed the lawsuit against Sakar in the USA, on 11 October.

In a statement, Nikon's Japanese headquarters claimed: 'Although Nikon has negotiated with Sakar to amicably resolve this problem, we could not reach an agreement.'

'Consequently, Nikon has decided to initiate the lawsuit by necessity.'

Sakar, which is based in New Jersey, had not responded to requests for comment at the time of writing.

Earlier this year, industry watchers likened the looks of the Polaroid iM1836 to the



**The Sakar-made Polaroid iM1836 was first unveiled in January**

Nikon 1 J1/J2 cameras.

The Polaroid iM1836 was first announced at the Consumer Electronics Show in January.

Calls to Sakar International's base in the United States, and its UK office in Coventry, failed to elicit a response.

## **CLUB NEWS**

**Club news from around the country**

### **WATFORD CAMERA CLUB**

The club is staging an exhibition until 3 November in the Upper Mall Gallery, Intu Shopping Centre, Watford, Hertfordshire WD17 2UB. For details, visit [www.watfordcameraclub.org.uk/exhibition](http://www.watfordcameraclub.org.uk/exhibition).

## SNAP SHOTS

● Around one in five UK consumers print their images, details of a survey have revealed. And fewer UK consumers (37%) share images by email than in Germany, Russia and the US, according to the poll of 2,000 consumers across the UK. The UK also came bottom for the number sharing photos via smartphone apps (17%). The survey found that 50% of consumers share their photos via a laptop, 42% using their phones and 38% with cameras. Meanwhile, around one in three respondents (32%) are still printing their pictures, although this is fewer than last year, according to Futuresource.

● Photo retailer Calumet will host an open day in Manchester on 31 October and in London on 7 November. Experts will be on hand to demonstrate kit from brands including Canon, Nikon, Manfrotto and Lowepro. A free sensor-cleaning service (one per visitor) will be available for Canon and Nikon DSLR users. Visit [www.calumetphoto.co.uk](http://www.calumetphoto.co.uk).

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30-day trial  
on iTunes**



Firm shrinks Lumix DMC-GX7 to launch new series

## PANASONIC UNVEILS 'MINIATURE' GX7

**PANASONIC** says it has crammed most of the technology from its Lumix DMC-GX7 into a camera with a frame that is 40% smaller.

The Lumix DMC-GM1 is the first in a new range of micro four thirds models.

The 'M' in the GM1 denotes micro or miniature, explained Lumix G assistant product manager Mark Baber.

Measuring 56x87mm, it is no larger than a pack of playing cards, said Baber.

Priced £629 and due in shops by the end of November, the GM1 features the same 16-million-pixel imaging sensor as the GX7 but in a unit that is 30% smaller. Like the GX7, the sensor does not have a low-pass filter.

Baber said that the shutter unit has been downsized by 80%, and the main circuit board shrunk by 30% with 'no compromise on picture quality'.

Marketed as a 'premium' camera, the magnesium-bodied GM1 also has the same image processor and 3in, 1,036-million-dot screen.

Coinciding with the launch comes a new 24-64mm (35mm equivalent) f/3.5-5.6 Asph lens, made specifically for the GM1.

On the way in February/March next year is a Leica-branded 15mm f/1.7 Asph lens for the GM system. A 35-100mm lens is also expected to go on sale in 2014.

Wi-Fi is also on board, but not Near Field Communication or an electronic viewfinder.

Features include a built-in flash, a four-frames-per-second burst rate with



**The GM1's sensor unit is 30% smaller, says Panasonic**

AF tracking, a silent mode and a 0.06sec AF speed.

The GM1 incorporates 22 creative filters, including dynamic monochrome.

The camera will initially be available in the UK in a choice of black or orange versions.

An optional hand grip will be available, priced £89.99.

The launch is targeted at 'got to have it' consumers, says Panasonic.

It comes after a 'very difficult market for interchangeable-lens [cameras] over the summer', added Panasonic UK's head of imaging, Mark Robinson.

He explained that the recent downturn was largely due to several retailers going out of business last year.

That said, the CSC market is recovering more quickly than DSLR and showing 'really positive signs', he added.

## Nikon adds D5300 to line-up

**Nikon** ended rampant pre-launch speculation by confirming the imminent arrival of the D5300, a 24.2-million-pixel 'entry-level' DSLR aimed at 'aspiring' photographers.

Pitched above the D5200 (which will continue in the range), the D5300 uses a 39-point AF system with nine cross-type sensors in the centre.

The D5300 will cost around £730 body only, and is due on sale on 14 November.

To help improve reproduction of subject detail, the camera's imaging sensor does not have an optical low-pass filter – a move Nikon hopes will make it appeal to a broader range of photographers, not just its target audience of DSLR newcomers.

The D5300 is made of a 'monocoque' (single shell) structure that does away with a 'conventional chassis', said Nikon UK's senior product manager, Simon Iddon, speaking at the camera's London press launch. When asked

what material has been used to make the camera body, Iddon would only say that it consists of a 'special new material'.

The D5300 is billed as the first DX-format DSLR to feature built-in Wi-Fi and GPS.

It incorporates an Expeed 4 image processor and ISO up to 12,800, extendable up to 25,600.

Features also include a maximum claimed burst rate of five frames per second, and a 1.037-million-dot, 3.2in, 170°-angle LCD screen (with brightness adjustment).

The retouch menu now incorporates a new D-Lighting option for portrait work, while newly added creative effects include toy camera and an HDR painting option.

The D5300 comes with a new, more energy-efficient battery claimed to deliver 600 shots per charge (compared to 500 on the D5200).

Last month, AP reported that UK consumers have shifted their purchases towards lower-specification, entry-level models, according to market research firm GfK.





© COMPTON HAIDER MANNAN BACK TO FRONT

'Britain's next best photographer'

## PHOTOGRAPHERS TO GET REALITY TV SHOW

**THE FIRST** 'reality show' for photographers is set to be produced next spring, with the nine-part series winning backing from the Royal Photographic Society (RPS).

The UK-based show will be open to all levels of photographer, from beginner to professional.

Programme makers are set to put the call out to keen photographers 'across any level of skill' who want to take part. They hope the project will 'inspire a new generation of photographers'.

There will be no target age range for selected applicants in the quest to find 'Britain's next best photographer'.

Three contestants will vie for top spot in the final episode and the winner will have their image published on the cover of an 'internationally acclaimed magazine'. They will also have their work showcased, for a month, at a leading gallery.

The application process is due to open on 31 October 2013 and close 90 days later.

Photographers will be asked to submit their best image and describe their motivation for taking part.

Former *Vogue* photographer Willie Christie (pictured above) has been chosen to present the show, set to be broadcast next summer.

Executive producers Back to Front TV said in a statement: 'Each episode will be produced into an educational and thrilling challenge for contestant and audience alike.'

Haider Mannan, the show's creator, hailed the RPS's backing as a 'creative first



One of Christie's images, captured on the set of the James Bond film *The Spy Who Loved Me*, with model Jerry Hall, taken for *Vogue* in 1976

for Britain', adding: 'We hope this collaboration will deliver tremendous value for the creative arts in Britain through the contemporary medium of photography.'

The show, which carries the working title *Back to Front*, will be 'style' based, he told AP.

There will be 11 contestants, plus a 'wildcard' entrant who might be a celebrity, Mannan hinted.

Shortlisted applicants will be asked to attend a workshop where they will use a 'very high-end' medium-format camera and gain experience in lighting and other equipment.

Each week there will be two mentors and contestants will be briefed about the task ahead, having been shown an 'iconic' image related to the challenge.

Their images will be assessed by three judges on a 'blind judging' basis.

It has not yet been revealed which TV channel will broadcast the show.

Further details will follow over coming weeks.

## SNAP SHOTS

Classic Leica and Nikon gear will be up for grabs at an auction in Vienna, Austria, on 23 November, which accepts online bids. The 'collectibles' include 'the millionth Leica' – an M3 set to fetch up to €1/2m and a 'Space Shuttle' version of the Nikon F3 valued at €50,000-60,000. For details visit [www.westlicht-auction.com](http://www.westlicht-auction.com).

The next London Photograph Fair is set to take place on 10 November. The event focuses on 19th and 20th century photography and takes place four times a year. Up to 50 dealers are expected to take part in the event, which will also feature a range of photo books. It takes place at the Holiday Inn, Coram Street, London WC1N 1HT (open 10am-4pm, entry £3). Visit [www.photofair.co.uk](http://www.photofair.co.uk).

# In next week's AP

On sale Tuesday 5 November

## HANDS-ON



## NIKON D5300

We take a first look at Nikon's 24.2-million pixel entry-level D5300 with no low-pass filter

## TOP LANDSCAPES

### LANDSCAPE PHOTOGRAPHER OF THE YEAR



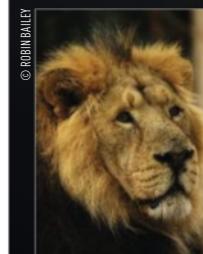
Charlie Waite reviews the winners of this year's *Take a View* competition

## ON TEST

### NIKON COOLPIX P7800



We test Nikon's latest enthusiast compact camera with 12.2-million-pixel sensor and EVF



© ROBIN BAILEY

## MASTERCLASS

### LONDON ZOO

Five AP readers find out how to banish blurry animal portraits with expert Dave Stephenson

## AP GUIDE

### PAINTING WITH LIGHT

Long-exposure expert Andrew Whyte explains how to create dazzling night-time displays



# Sony Alpha Centres of Excellence

**Keith Smethurst**, manager of Wilkinson Cameras in Preston, speaks to **Richard Sibley**

**SONY** Alpha Centres of Excellence are the best places to buy Sony camera kit. Each store stocks a comprehensive range of Sony cameras, lenses and key accessories. Plus, all staff in these Centres receive regular training and instruction on the very latest models and their features.

'We've been an Alpha Centre of Excellence for around five years – since the scheme started,' says Keith Smethurst, the manager of the Preston branch of Wilkinson Cameras. 'Every month we are visited by a member of the Sony team, who usually spends a few hours with our staff, teaching them about new products so that we can offer our customers the best advice and service.'

Products that are currently popular at Wilkinson Cameras include the 20.1-million-pixel Sony Alpha 58 SLT camera, and the 20.4-million-pixel Cyber-shot DSC-HX50 compact (both pictured above).

Several times each year, the store holds Sony days where customers can come in and learn about – and get their hands on – cameras in Sony's Alpha range, all from a Sony expert. 'Our most recent day was called "Meet Mr Sony", where our customers could try out a huge range of cameras, from compacts to full-frame SLT models,' Keith explains.



Wilkinson Cameras  
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Devon Camera Centre	Exeter
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London Camera Exchange	Chester
London Camera Exchange	Chesterfield
London Camera Exchange	Colchester
London Camera Exchange	Leamington Spa
London Camera Exchange	Manchester
London Camera Exchange	Southampton High Street
Pantiles Cameras	Tunbridge Wells
Park Cameras	Burgess Hill
Warehouse Express	Norwich

Wilkinson Cameras	Preston
Wilkinson Cameras	Southport
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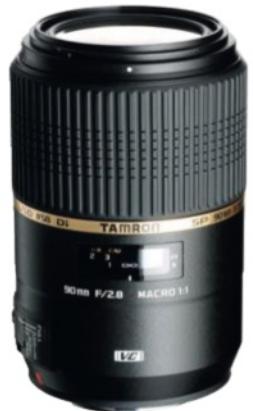
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## Eyemazing

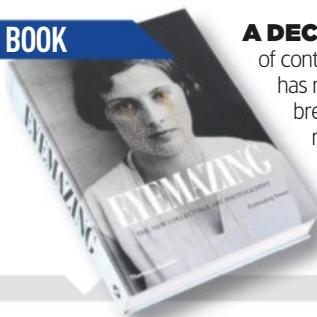
By Eyemazing Susan

Thames & Hudson, £65, hardback, 544 pages, ISBN 978-0-500-51685-0



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## BOOK



**A DECADE** on the front lines of contemporary art photography has resulted in a book of breathtaking ambition. *Eyemazing* magazine's publisher Eyemazing Susan (AKA Susan Zadeh), has curated the work of 130 photographers into a book the weight of a

good-sized breezeblock. It's impossible to convey the breadth of photography included here – most of the names will likely be unfamiliar to the casual reader, but that's just providing more impetus to get stuck in. There are the ghostly enigmatic pictures made by Michael Ackerman that elevate image grain to an art form (above left), the harshly stylistic portraits of Sandro Miller

(top left) and the high fashion work from Lillian Bassman and Paul Himmel of *Harper's Bazaar* and *Vogue* respectively (above right). Written contributions from Karl E Johnson, Steven Brown and John Wood do an admirable job of attempting a broad analysis of the staggering amount of work on offer.



© DONOVANWYLIE AFGHANISTAN 2010

© DONOVANWYLIE NORTHERN IRELAND 2006

© DONOVANWYLIE IRAQ 2008

## Donovan Wylie: Vision as Power

Until 21 April 2014. Imperial War Museum, Lambeth Road, London SE1 6HZ. Tel: 0207 416 5000. Website: [www.iwm.org.uk](http://www.iwm.org.uk). Open daily, 10am-6pm. Admission free

## EXHIBITION

**DONOVAN** Wylie, a member of Magnum Photos, has collaborated with the Imperial War Museum many times throughout a five-year partnership, and now presents an exhibition that brings together five of them. 'The Maze', 'British Watchtowers', 'Green

Zone', 'Outposts' and 'Arctic' all explore the relationship between power and surveillance by showing the structures that house the surveillance apparatus of war. Wylie has documented surveillance in Northern Ireland during the Troubles, fortifications and

defence structures in Iraq, military observation posts in Afghanistan and even an unmanned radar station in the Canadian Arctic. Exploring conflict through the lens of architecture sheds light on an oft-unrecognised consequence of prolonged warfare. In an age when insistent, constant surveillance seems to practically be a given, it's fascinating to see the physical side of all this snooping.



BOOK

## Site Specific

By Olivo Barbieri. Aperture, £50, hardback, 184 pages, ISBN 978-1-597-11229-1

**WHEN** Olivo Barbieri started playing with tilt-and-shift lenses, a new style of aerial photography was born. Deploying selective focus and slightly overexposing his images, Barbieri was able to give cities the appearance of models, with details purposefully blown out and only a few areas in focus. The result is often breathtaking, with Montreal (above), Shanghai (below left), London (below right) and more looking recognisable but at the same time somehow alien.

Fortunately, Barbieri isn't a one-trick photographer. Just as the tilt-shit begins to wear thin he drops it and begins using

digital post-processing to chop and change his images into surreal composites that resemble an architect's sketchbook. While more explanation of images would have been welcome – Christopher Phillips' introduction covers the tilt-and-shift liberally, but pays only a few sentences to the later works – the change of pace is welcome, and fleshes out a good book into a great one. Aerial urban photography is not a new pastime, so it's refreshing to see someone taking a different approach.

Amateur  
Photographer  
★★★★★



[www.52photosproject.com](http://www.52photosproject.com)

**IF YOU** publicly profess that you're struggling to motivate yourself to take pictures, friends and sympathisers will frequently point you towards photo projects. The 365 Project – so named for requiring a photo every day – is popular, but for those who don't feel up to such frenetic activity, '52 weeks' projects are also good for getting creative juices flowing, but on a more manageable scale. 52photosproject.com isn't the only such project, but it is one of the most lovingly crafted. The project is hosted by Bella Cirovic and sets a different theme each week, with simple prompts like 'Uncommon shapes' or 'Stripes'. Bella has clearly invested heavily in this project, and this is the reason it works so well.

Amateur  
Photographer  
★★★★★

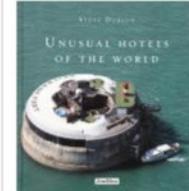
# CONDENSED READING

A round-up of the latest photography books on the market



● **THE BRITISH OAK** by Archie Miles, £35 Archie Miles demonstrates a breadth and depth of knowledge regarding the history of the British oak tree that frankly beggars belief. This tome should satiate even the most voracious oak enthusiasts, as Miles charts the progression of the oak in industry and other human endeavours throughout history. There's plenty of photography too: Miles reportedly has amassed what has to be the most comprehensive collection of arboreal images in the country, if not the world, and it's deployed to great effect.

● **TRAVELLERS' CHILDREN IN LONDON FIELDS** by Colin O'Brien, £10 A chance encounter with Travellers in London Fields in 1987 led Colin O'Brien to make the series of portraits for this self-explanatory book. Focusing on the children, O'Brien creates a soulful black & white series that captures the spirit of youth in an unusual context: a decaying urban area, much of which was soon to be demolished. It's self-evident O'Brien earned the trust of this fleeting community – the children pose for his camera, some shy, some brash, and some simply nonchalant.



● **UNUSUAL HOTELS OF THE WORLD** by Steve Dobson, £29.99 Country by country, Steve Dobson counts through the world's weirdest hotels, from the innovative or artistic to the downright bizarre. Tents hang from trees, a building rotates to catch the sun and a Jacuzzi sits in the middle of an igloo. Not all the hotels are so spectacular, indeed a few feel a little like padding, but there's plenty of fun to be had here.

[www.52photosproject.com](http://www.52photosproject.com)

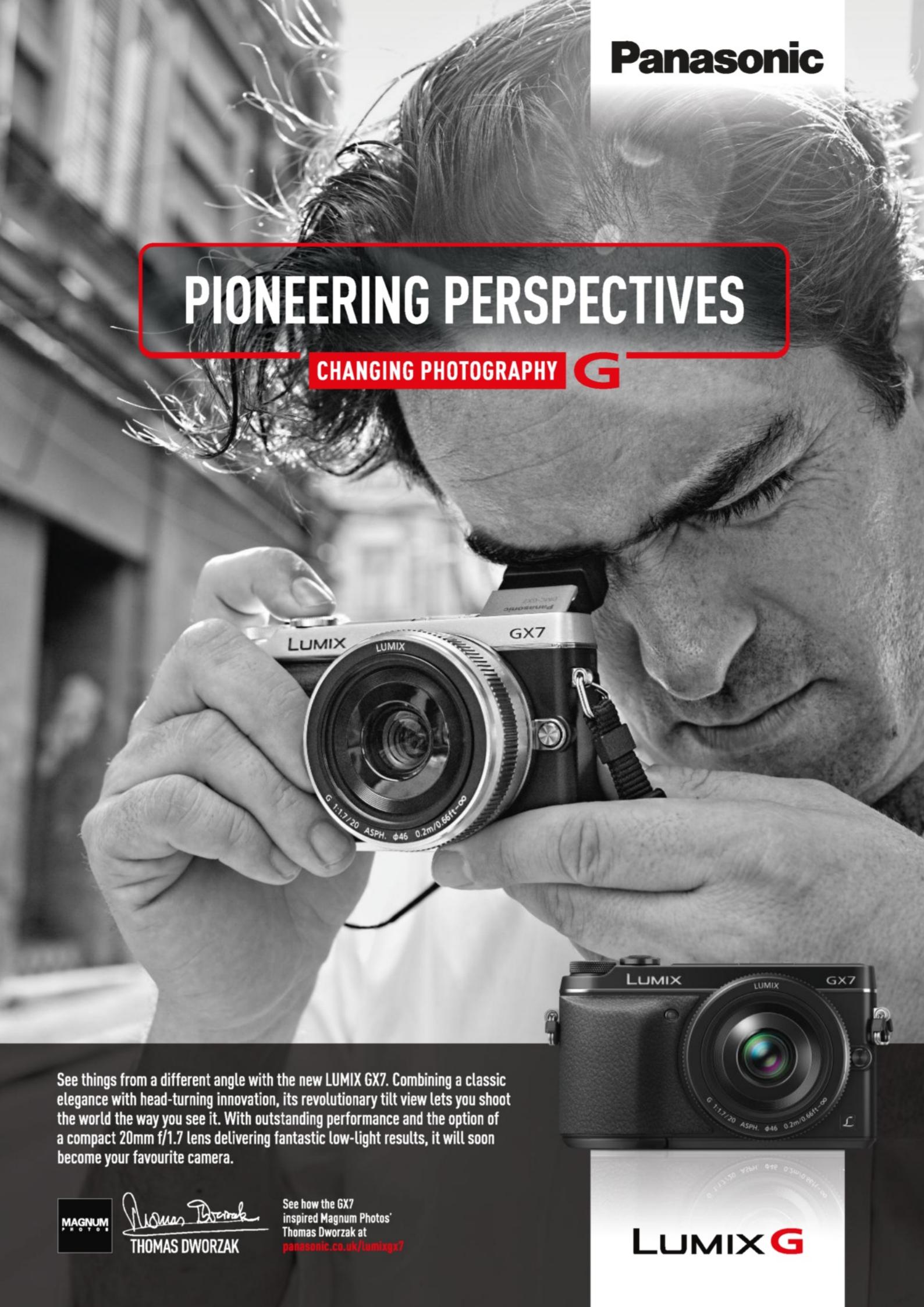
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Panasonic

# PIONEERING PERSPECTIVES

CHANGING PHOTOGRAPHY



LUMIX

GX7

G 1:1.7/20 ASPH.  $\phi 46$  0.2m/0.66ft- $\infty$

See things from a different angle with the new LUMIX GX7. Combining a classic elegance with head-turning innovation, its revolutionary tilt view lets you shoot the world the way you see it. With outstanding performance and the option of a compact 20mm f/1.7 lens delivering fantastic low-light results, it will soon become your favourite camera.



  
THOMAS DWORZAK

See how the GX7  
inspired Magnum Photos'  
Thomas Dworzak at  
[panasonic.co.uk/lumixgx7](http://panasonic.co.uk/lumixgx7)



LUMIX G



AP hands-on

# Sony Alpha 7 and Alpha 7R

**Richard Sibley** gives his initial thoughts on two new **Sony Alpha** models, the first in a new line of compact system cameras with full-frame sensors

**AFTER** the release of the Sony Cyber-shot DSC-RX1 full-frame compact camera, rumours of a full-frame Sony compact system camera began to surface. Now, after much anticipation, two new full-frame CSCs – the Alpha 7 and Alpha 7R – have been released.

The most important feature of these two new cameras is their sensors. The Sony Alpha 7R has an extremely impressive 36.4-million-pixel, full-frame sensor, no doubt similar to that used in the Nikon D800. However, Sony claims it is a newly developed 'gapless' design with no space between the micro lenses. These micro lenses focus the light reaching the sensor onto the photodiodes, so this should help to improve dynamic range and noise levels.

The gapless micro lenses are also

arranged in such a way as to aid light gathering and the sharpening of images at the very edges of the frame. This is essential as the E mount has a very short back-focus distance – there is just 18mm between the lens mount and sensor – so light will reach the sensor from an extremely shallow angle, particularly for a full-frame unit.

To get the maximum possible resolution from the Alpha 7R's 36.4-million-pixel sensor, Sony has decided not to use an anti-aliasing filter. The result is that the Alpha 7R should have a higher-than-average ability to resolve detail. Although the sample we saw was a pre-production model, and we weren't able to take any images with it, comparisons can be drawn with the Nikon D800E. The Nikon DSLR also has a 36.4-million-pixel

### AT A GLANCE

- 36.4MP (A7R) and 24.3MP (A7) full-frame CMOS sensors
- 3in, 921,600-dot tilting screens
- 2.36-million-dot EVF
- Wi-Fi and NFC
- RRP £1,300 (A7) and £1,600 (A7R) body only

**'Contrast AF in the Alpha 7R is very snappy, with the Fast Hybrid AF in the Alpha 7 even quicker'**

sensor, but includes a second anti-aliasing filter that negates the effects of the first, producing a similar effect to it having no anti-aliasing filter at all. If the Alpha 7R could match the performance of the D800E, yet in a much smaller body, it could prove very popular among landscape and studio photographers – something compact system cameras have so far failed to achieve.

Sony's other new model, the Alpha 7, is targeted at a slightly different audience. While still full frame, the sensor has 24.3 million pixels. It features the same 25 contrast-detection AF points as the Alpha 7R, but this time combines them with 117 on-sensor, phase-detection AF points. Sony is calling this system Fast Hybrid AF.

Like Sony's entry-level Alpha 3000 that we reviewed in AP 5 October, both the Alpha 7 and 7R seem to focus very quickly. The contrast-detection AF in the Alpha 7R is very snappy, with the Fast Hybrid AF of the Alpha 7 even quicker. Sony was keen to point out that in certain shooting conditions, and used with certain lenses, both cameras could actually focus faster than a range of high-end DSLRs. My initial impression of the two focusing systems is very positive, although I will wait to see how the two cameras handle tougher, dark conditions and moving subjects before drawing any conclusions.

Both models are fitted with a new Bionz X processing system. The company claims this to be around three times faster than the previous Bionz system. In combination with the full-frame sensors, this new processor allows for a sensitivities of between ISO 50 and 25,600 to be selected.

Like most new cameras, the Alpha 7 and 7R have built-in Wi-Fi and NFC (Near Field Communication) to allow remote shooting



**Richard Sibley with the new Sony Alpha 7R and Carl Zeiss 24mm lens**



Both cameras feature 3in tilting rear LCD screens

and image transfer to a smartphone or tablet, via the Sony Play Memories app.

#### LCD AND VIEWFINDER

Both cameras have 3in, 921,600-dot tilting screens – but more importantly, they each have a 2,359,296-dot electronic viewfinder. I found the EVF to be clear and bright with a very fast refresh rate. In fact, it is so ‘realistic’ that it is easy to convince yourself that you are looking at an optical display. It certainly performed well given that I was using a pre-production camera.

#### BUILD AND HANDLING

The body shared by the two cameras has the same understated aesthetic qualities as the firm’s own Cyber-shot DSC-RX1 and DSC-RX100 compact cameras, although this does leave them looking somewhat unremarkable. However, underlying the Alpha 7R’s premium status is a weather-sealed, magnesium-alloy body; the Alpha 7 is built from a combination of magnesium and polycarbonate.

In the hand, the cameras feel strong and sturdy, with a substantial handgrip that supports the larger Alpha-mount lenses. Using the Alpha 7R with the new 70-200mm f/2.8 G SMM II lens, the camera felt a little unbalanced – this is obviously a large lens to be putting on a small camera – but it was certainly usable. A new vertical battery grip is also available, which worked nicely when shooting portraits and helped balance the camera when I used it with larger A-mount lenses.

**Right:** The new Alpha 7 camera looks very much like the Sony Cyber-shot DSC-RX1 with an added handgrip and EVF

Both cameras have nine customisable buttons and 46 assignable features to give photographers access to those they use the most. Sony has clearly learned from the initial NEX models, which had too few buttons.

#### FIRST IMPRESSIONS

Based on the sensor resolution and AF speed, the Sony Alpha 7 and 7R are very appealing. If the final image quality and AF live up to expectations, then these two lightweight and extremely portable Alpha cameras should be popular among landscape and travel photographers. The lighter and smaller bodies of these full-frame models will be less of a strain when travelling long distances, and will suit documentary and street photographers who seek premium image quality and an inconspicuous build.

The Nikon D600 and Canon EOS 6D both demonstrate that there is a market for small DSLRs with full-frame sensors, so the new Sony Alpha 7 and 7R could offer a genuine alternative.

The Sony Alpha 7 and Alpha 7R will be available from mid-late November, priced £1,300 (7) and £1,600 (7R) body only. **AP**



Sony A-mount lenses can be used with the new LA-EA4 adapter

## LENS MOUNT

**ALTHOUGH** the new Alpha 7 and 7R use the existing Sony E mount, to take full-resolution images they will have to be fitted with new full-frame E-mount lenses, marked ‘FE’. At the launch event there were FE 28-70mm f/3.5-5.6 OSS, Sonnar T\* FE Zeiss 35mm f/2.8 ZA and Zeiss Sonnar T\* FE 55mm f/1.8 ZA lenses available. A Zeiss Vario-Tessar T\* FE 24-70mm f/4 ZA OSS lens will arrive later, along with a 70-200mm f/4 G OSS optic. A macro, a wideangle and another wide-aperture prime lens are also in the pipeline for release towards the middle of 2014.

#### LENS ADAPTERS

All existing E-mount lenses can be mounted and will work on the Alpha 7 and 7R, although they won’t be able to make full use of the sensor. Instead, they will produce 10-million-pixel and 16-million-pixel cropped images respectively. Owners of Sony A-mount lenses will be able to use adapters to mount their lenses on the new cameras. The new LA-EA3 and LA-EA4 lens adapters are the equivalents of the LA-EA1 and LA-EA2 adapters for NEX cameras. The LA-EA3 is a standard tube adapter, while the LA-EA4 features a pellicle mirror and an AF motor.

I used the Alpha 7R with the LA-EA4 adapter and a few Alpha-mount lenses and the combination worked well. The adapter adds phase-detection AF to the camera, and it felt as fast to use as a Sony Alpha SLT. I even tried it with the new 70-200mm f/2.8 G SMM II lens and the focusing seemed quick enough for sports and wildlife photography. We hope to be able to test the speed of the A-mount lenses when using both adapters in a full test in the coming weeks. What is interesting is that by using the adapters, existing Alpha users already have a range of lenses they can use on the Alpha 7 and 7R, and when using the LA-EA4 adapter, the performance should be equal to, if not better than when using their Alpha DSLR.

# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card\*



FUJIFILM

### LIGHTING THE WAY

Thank you for the LED torch free with last week's issue (AP 26 October), but you neglected to mention one use to which it can be put – namely, watching the frame numbers through the small red window of an old folding camera in low light. I have a collection of such instruments that I like to use from time to time, and a little wind-up torch that needs a minute's winding to produce light for a few seconds. It also makes a horrible whining noise during the charging process. Your freebie has made an old man very happy, even if I still use my DSLR as an exposure meter.

**Bill Ward, Glasgow**

I find mine handy in the darkroom, to help me see to load the film onto the spirals –

**Damien Demolder, Editor**



### SPECIAL K HITS THE SPOT

**FROM THE FORUM**  
I have owned various Pentax cameras over the years and bought the K-5 last year. The fact that within months the firm brought out the K-5 II and then the K-5 IIS hasn't diminished my joy in using the K-5, since basically there's very little difference in the image quality.

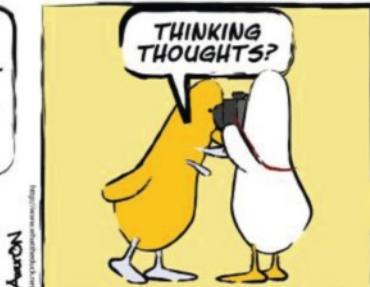
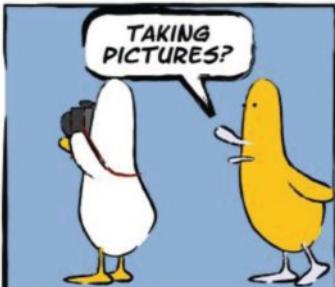
The K-3 is, in my opinion, a major upgrade that won't just challenge its competitors, but will outclass them and force them to respond (News, AP 19 October). Some people who follow Pentax are disappointed

as the K-3 seems to signal that a full-format Pentax will not appear for a good while. But for me, an APS-C sensor works just fine. However, I will wait a year to see if Pentax upgrades the K-3 with some minor modifications, as it did with the K-5.

Pentax seems to work quietly, taking time and note of what the market and photography's demands and trends are, before introducing major upgrades that stand the test of time without churning out numerous models year after year that in effect differ little. I guess that works for me.

**Blackdragon**

### What The Duck

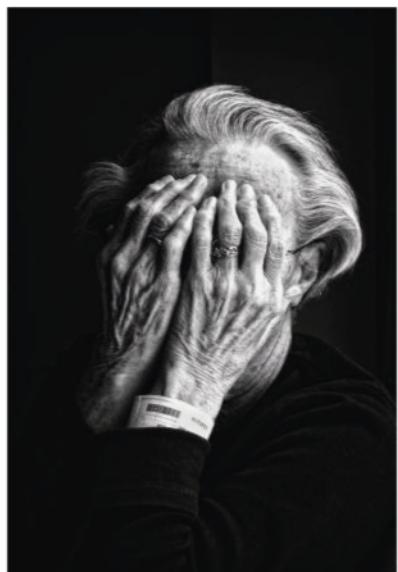


<http://www.whatttheduck.net/>

### HOW MUCH IS THE QUOTE?

**FROM THE FORUM**  
Regarding the news article in AP 12 October (*Photographer wins £20K rights payout*), I remember a great quote from photographer David Walsh. I think it was: 'Protect your image rights as every picture you take is worth something. One company didn't take it seriously and the settlement I got from their mistake covered the down-payment on my house!'

**Fuzzypiggy**



© Peter Hodgson

### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

### Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

### AGREE TO DISAGREE

I enjoy viewing Reader Spotlight and subconsciously test whether I agree with the Editor's Choice. Often I do, but in AP 19 October I am afraid we are poles apart. Debbi Allen favoured the white polar bear, rendered as black. Yet when I saw Peter Hodgson's monochrome picture called 'Wait', I felt that I could not agree with her.

Setting aside the difficulty of capturing the polar bear in Svalbard, as a picture it cannot begin to compare with the intense portrait of an elderly hospital patient. The photograph poses questions that a viewer cannot begin to answer. Yet there are very clear clues: a black background; the gnarled arthritic hands and fingers; the concealed face suggesting possible emotions such as despair, grief, sorrow, worry, contemplation, escape, hiding, thinking and praying. We will never know. But as a picture it evokes so much thought and concern that it would have been, without doubt, my Editor's Choice. **David Askham, via email**

Peter Hodgson's 'Wait' is a wonderful image, and you're right, it would also have been a worthy winner. We're fortunate so many AP readers send us fantastic images that I do sometimes struggle to choose just one. I chose Mike Motley's 'Silhouette' as it was an unusual take on the subject, with techniques that could be applied to other animals closer to home. Maybe we should have a Readers' Choice, as well as the Editor's Choice award – **Debbi Allen, deputy editor**

## MEMORIES OF LEWIS MORLEY

I rarely bother to write letters to magazines, but having been Lewis Morley's neighbour years ago, I was prompted by your news report (AP 12 October) to send you some memories.

I moved into a flat with my wife in Richmond upon Thames in 1968, and quickly got to know the Morleys, who lived next door. We knew Lewis as 'Fred', for some reason, and at that time he seemed to prefer Fred to Lewis. He and his wife held an open house regularly on a Sunday morning, and had all sorts of interesting visitors. He also had a few people seeking help with their photographic careers, one of whom he advised to use cat-litter trays as cheap alternatives to processing dishes. I remember joking that we used a developing dish as a cat litter tray, to which Fred said, 'These are the neighbourhood snobs.' When he and his family left for Australia we were bemused, as Australian culture at that time was not what it became. He kindly gave us a few artworks as he left, but as time has passed they seem to have disappeared.

In addition to the Christine Keeler shot for which he is best remembered, he was, I believe, the first person to shoot a picture



of Twiggy. This was by chance as he was out with a camera and happened upon her in the street. He had to negotiate on-the-spot terms with Justin de Villeneuve, her boyfriend.

I taught photography for a few terms at a Richmond prep school. He liked one of my shots a lot, of nuns outside a Lindisfarne boarding house taken in 1969, and suggested we went back

with models to reshoot it in colour. Later, I noted that an LP from the band Lindisfarne had almost the same shot in colour, but with the group instead of the nuns. He wasn't the picture taker, but I did wonder if he had influenced it somehow.

He will be missed.

**Stephen Kirby, via email**

## POSING - A HISTORY

Your piece about the Lewis Morley archive (News, AP 12 October) raised a smile again with his moan about claiming copyright on his Keeler pose. At that time I had just read a book in which the identical pose had been used by Minor White for a picture of his wife, and even Charles Dickens was photographed in the same pose in the 19th century – thankfully he had his clothes on!

**Peter Davies, via email**

## HOW I DID IT

I didn't expect you to publish my photograph, but when I turned the page on my copy of AP it gave me a very pleasant surprise to find my mother (Letters, AP 21 September).

You would have appreciated the darkroom where I learned my skills. It was a comprehensive library as well as a laboratory. The photographic bible was *The Theory of the Photographic Process* by CE Kenneth Mees, which sits on the desk in front of me now. It is a much-thumbed edition as my uncle and my father were both chemists, and I became one later. But you would have loved the full set of bound copies of AP from its first edition onward.

I rose to become a photographer's assistant, which meant that I luggered the brass and mahogany full-plate camera and set it up on missions to photograph factories, and so on. The 'master' carried his standby Leica and his Rolleicord or Rolleiflex. For your amusement, I have attached a 1946 Kodachrome Beta test slide scan of the 'assistant in his true colours'.

As for the challenge I set in my last letter, about how the effect was achieved, we are all familiar with the term 'airbrush' – I think I was being taught an earlier 'brush' technique. The image was printed on photographic paper that had a high gelatin content. Normal developing and normal



fixing, but straight from the 'fixer' tray, the print was placed image up on a sheet of plate glass and gently blotted dry. It was then 'attacked' with a spiky stippling brush. Two brushes of different diameter were used, each rather like a shaving brush cut short and at an angle. It was a very difficult skill to learn and very few photographs were as successful as the example you printed.

**Tom Dalzell, via email**

# BACK CHAT

## AP reader Darren Coulson despairs at the conflicting views when he tried to buy a new camera

**MY WIFE** loathes garlic, so woe betide anyone who gets too close to her after eating it. I love it, so life can get rather awkward. It's called freedom of choice, and it's something that applies to photography as much as anything.

Yet I never cease to be amazed at just how someone's opinion of a specific camera can be totally at odds with that of other photographers. Wishing to replace my recently stolen Nikon D90, I checked out a few online reviews of the Nikon D3200. The first almost had me reaching for my credit card. In the pros and cons department there were pros galore, yet, amazingly, not a single con. Wow, I thought, this must be one hell of a camera. Was it too good to be true?

I decided to read a few more reviews. Sure enough, there were some – by clearly dissatisfied D3200 owners – that totally rubbish the camera: poor-quality images, noise at high ISO settings, lousy autofocus when using live view, and a poor-resolution screen.

That first review was in a photo magazine (not AP). So how had it put the D3200 up on a pedestal while those disgruntled owners sounded like they wanted to boot theirs into touch? And how on earth are would-be buyers able to ascertain just who to believe! Common sense suggests a review by a professional photography journalist would be more reliable. But internet forums are frequented by people with an axe to grind after finding their choice of camera (or whatever) has failed to live up to their expectations.

Rather than the obligatory sample images that accompany magazine reviews, photographers airing their views on forums have had regular hands-on experience using their camera, so are their opinions more valid than those of a pro reviewer? Even more frustrating is reading a glowing camera review in a photo magazine, only to read one in another photo mag that contradicts it. My wife – ever the sensible one – suggested that if I fancied a Nikon D3200 I should just buy one and to hell with other people's opinions. The only one that truly counts is mine.

It seemed much more sensible than dithering over conflicting reviews. So I bought a D3200 and guess what? It's a classy piece of kit with which I'm more than satisfied. However, none of the reviews mentioned that the camera lacks a rule of thirds on-screen grid – a glaring omission in anyone's eyes. But it's great to have a camera primarily aimed at new DSLR users that is better specified than my once mighty Nikon D90. Its whopping 24-million-pixel sensor gives me super-sharp 20x13in prints without any resampling. I'm currently on the lookout for a powerful tele zoom. But I think I'll just try the simple approach of finding a photo dealer that will allow me a few test shots on my camera and take it from there. I couldn't face any more of those headache-inducing reviews.

# PHOTO INSIGHT

BRINGING YOU ESSENTIAL EXPERT ADVICE EVERY WEEK

As winter draws closer, Andrew Sanderson reveals how you too can capture stunning snow scenes



## ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

**IT MIGHT** seem strange talking about snow since we haven't had any yet, but it's always worth thinking about scenes that will look great once the snow has settled so you can go back and take that winning shot. By scouting locations in the autumn, when the snow does fall you will already know what you need to do to capture a great shot.

This landscape of an old gate covered in snow was taken in 1983, but it wasn't winter – it was 20 October! This year we have had a very warm October, but the year that this was taken we had freak conditions that included a surprise snowstorm.

In Holmfirth, West Yorkshire, where I live and where I lived when this was taken, we do get some pretty spectacular winters as we are very close to the Pennines. However, even we don't normally get our winters in October! So as soon as I'd spotted these conditions, I took the opportunity to go out and take a few landscape photos. I walked out of the town after breakfast to find a higher location to see if there were any scenes that hadn't been walked or driven over. This is a great tip for taking 'clean' landscape shots. The earlier you go out, the more likely you are to find these unspoiled fields of snow. Although there is some evidence of other walkers in this image in the snow on the left, the snow on the gate is undisturbed and the footprints that are present do not distract or detract from the composition.

About a mile out of town, and at the point where Stake Lane bank, Cinderhills Road and Sandygate meet, there is a track leading off in a south-westerly direction. Looking at this from the road, the thick layer of snow was still lying fairly unspoiled, apart from evidence of a few early morning dog walkers. The low sun was giving a beautiful light to the bent gate and highlighting the tops of the drifts of snow. Coupled with this, there was a slight mistiness in the air, which was helping to subdue the background – an estate of modern

© ANDREW SANDERSON

houses that wasn't particularly photogenic for this type of photography.

I immediately stopped when I saw the gate and knew it was a great shot. If I'd been driving that day instead of exploring on foot, I probably would have missed the opportunity. Driving up from town, the track would only have been visible if I'd been driving while looking over my right shoulder, so I would have gone right past it. A little bit of local knowledge comes in handy in these situations, and as I said before, if you have found a location before the snow comes, you can quickly revisit it when the conditions are right.

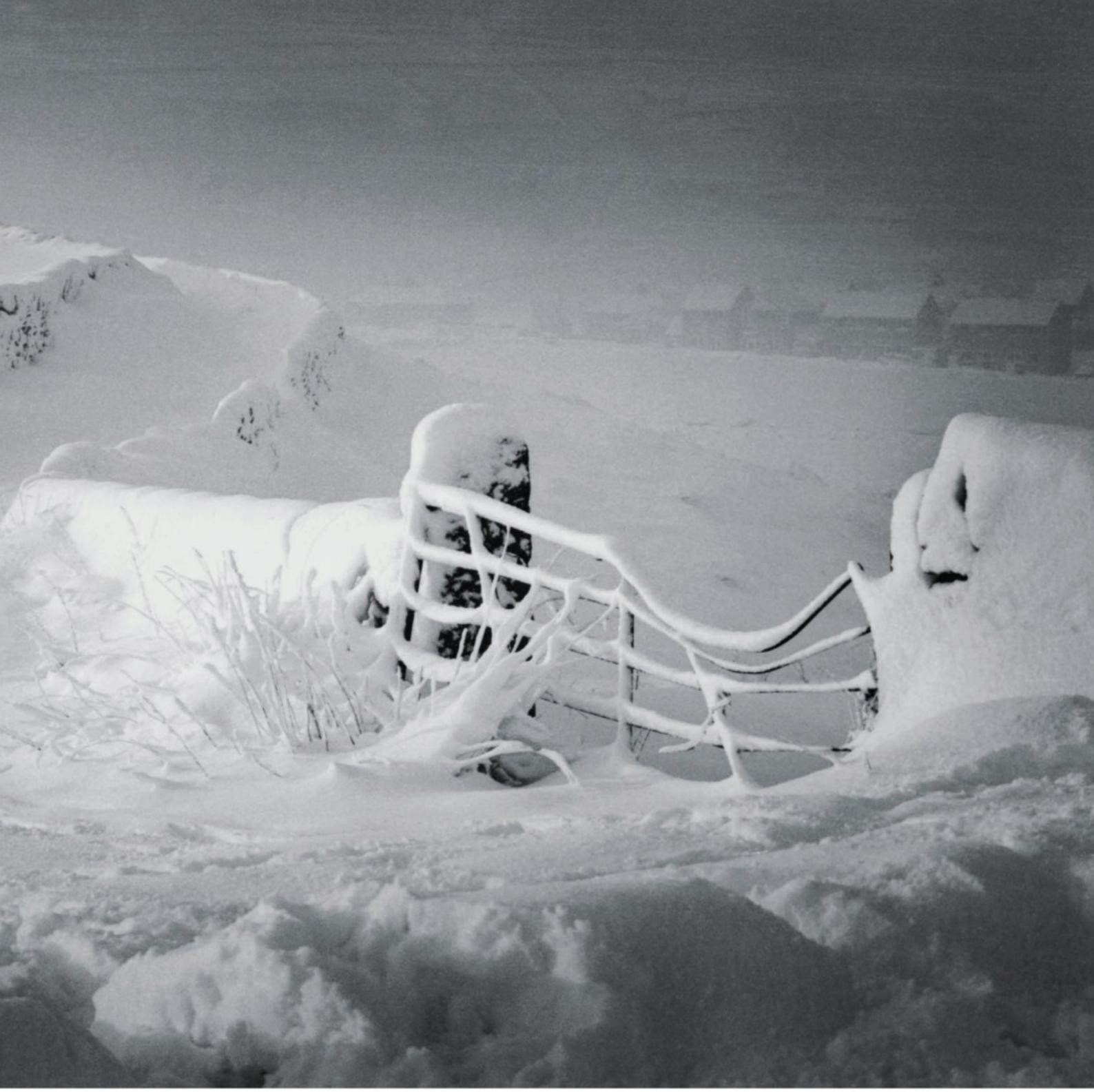
I had two cameras in my bag on this day: one with colour negative and one with Ilford XPI Chromogenic black & white film. Both cameras were fitted with standard lenses, and I took one picture on each and then

**'If you have found a location before the snow comes, you can quickly revisit it when the conditions are right'**

continued on my way to find some more locations. I didn't find anything else that could match the scene I'd recorded, and as I passed the gate on my way home the scene had already changed as someone had pushed the snow off the gate and tramped all over the foreground. I was glad that I'd got the shot. I obviously hadn't been the first on the scene, but I'd caught it just in



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from www.blurb.com, price £15



time before the scene was spoiled from a photographic point of view.

In the darkroom, when the negatives had been processed, I darkened the sky slightly and subdued the foreground. However, there wasn't much that needed to be done to this photo, or to the colour neg from my other camera that I had taken with me on that day. The strength of the black & white scene is in the beautiful lighting from the low early morning winter sun, and the fact that most of the areas of interest are in a diagonal from top left to lower right. Pure black and bright white appear in the most important part of the shot and the background is muted grey. The corresponding colour image that was taken the same day works very well too. The snow shadows are all blue and the side lighting is warm orange, giving a lovely glow. AP



© ANDREW SANDERSON

**Andrew Sanderson  
was talking to  
Debbi Allen**



Exclusively... **Nikon**



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## Nikon: ENTER THE NEW GOLDEN AGE



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## MERGING PHOTOS OF FIREWORKS



### MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



After

Before

# Martin Evening's Retoucher's Guide

With Bonfire Night approaching, **Martin Evening** explains how you can use Photoshop to merge a series of images together to create a giant firework display

**THESE** firework photos were all shot with the camera set to ISO 100 using an exposure of 4secs at f/9 and the camera mounted on a tripod. I suppose you could just leave the shutter open for a very long time, but combining shorter-duration exposures allows you to photograph individual firework explosions with just the right amount of exposure time needed to capture a good display formation. It also gives you the freedom to decide which

specific exposures will work best.

Using Photoshop to merge a series of photo exposures offers flexibility and is similar in approach to the stack blend mode processing I described in my last *Retouchers' Guide* (AP 19 October). You will notice that in this instance I have used the Lighten blend mode to blend the layers together. This allowed me to cumulatively merge the individual firework exposures. It is possible to blend more

than just four images if you wish without affecting the night-sky background.

Another important thing to point out here is the use of Process 2012 to process the original raw files. The Highlights slider control is perfect for precisely controlling the brightness and detail of the firework trails. Through delicate balancing of the Exposure, Highlights, Whites, Clarity and Vibrance sliders, you have a phenomenal degree of control over the appearance of the firework trails. This only applies to working with raw originals, though, so make sure you remember to set the camera to raw mode because adjusting these slider controls won't have much of an effect on JPEG images.



**1** This image shows a close-up view of a firework photograph, seen here in the Develop module with just the default Lightroom/Camera Raw tone settings applied to it.



**2** The first image was processed in Lightroom using Process 2012, and I adjusted the Highlights slider to reveal more colour and tone detail in the firework trails. I also adjusted the Shadows, Whites and Blacks sliders to balance the tones.



**3** I then went to the Presence section and added +24 Clarity to boost the midtone contrast, which added more detail to the firework trails. I also added +59 Vibrance to increase the overall colour saturation in the photograph.



**4** Next, I selected four images from a sequence of photographs that had been shot of the fireworks, where the camera position and lens zoom setting had remained the same. I synchronised the Develop settings across all four photographs.



**5** I then went to the Photo menu in Lightroom and chose Edit in>Open as Layers in Photoshop. This generated the layered image seen here, where the uppermost layer obscured the three other layers below.



**6** I started to adjust the layer blending modes for the layers, setting each to the Lighten blend mode. In this example, the first layer was blended with the bottom-most layer.



**7** In this step, you can see how the composite image looked with all four layers blended together in this way, all using the Lighten blend mode.



**8** In Photoshop, I merged all the layers and cropped the image. I added a new empty layer above the image layer and used the Spot Healing Brush (with sample all layers selected) to remove some of the unwanted light trails.



**9** For this last step, I added a couple more image layers. These were silhouette photographs of trees. I set the blend mode for each of these to Multiply to create the impression that there were some trees in the foreground.



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# Top wildlife shots

**Jim Brandenburg**, chair of the 2013 Wildlife Photographer of the Year judging panel, looks at some of this year's winners, runners-up and commended entries. He talks to **Debbi Allen**

**WILDLIFE** Photographer of the Year (WPOTY) is one of the world's best known competitions. Currently in its 49th year, it attracts entries from professionals and amateur photographers alike. This year saw photographers submit 43,000 entries from around the world.

Co-owned by the Natural History Museum and BBC Worldwide, the event is judged by a panel of professional photographers who look for images that display creativity, artistry and technical complexity. The judges are well-known names in the wildlife and photographic arenas and include Jan Vermeer, Koji Nakamura and Tui De Roy, with Jim Brandenburg as chair of the judges.

Over the next five pages, Jim, as a non-voting member, describes each of the photographs showcased here and explains why they were shortlisted from the thousands of entries.

'You only needed to sit in this year's judging room to see first-hand the frustration of seasoned professional photographers and editors struggling to come up with adequate words to describe why they liked a particular image on the screen,' he explains. 'It takes a very skilled person to articulate exactly why a picture resonates with him or her.'

It doesn't matter whether you are a great fan of wildlife photography or you've never

taken a photograph of a natural subject in your life, the images across the next five pages are bound to inspire. Apart from the fantastic subject matter, there are techniques galore displayed in each image. From Marsel van Oosten's use of artificial light to transform an ordinary scene into the extraordinary (page 29) to Greg Du Toit's preparation and vision in taking his overall winning elephant image (page 28), there are processes we can use in our own wildlife, portrait and landscape endeavours.

If you find yourself inspired to follow in the photographic footsteps of these photographers, why not enter the 50th WPOTY awards, which are open for entries from December 2013. There is also an exhibition of the 2013 winners being held at the Natural History Museum in London until 23 March 2014 and a book featuring the top 100 winning and commended images from the 2013 competition, price £25.

Nature in Black & White:  
Commended  
**'Grand raven'**  
**Chris Aydlett**  
USA

► Ravens are generally quite elusive, but this one looks friendly. The wide angle makes it feel very intimate. It has a haunting look, like a Hitchcock film. It's a compelling photo

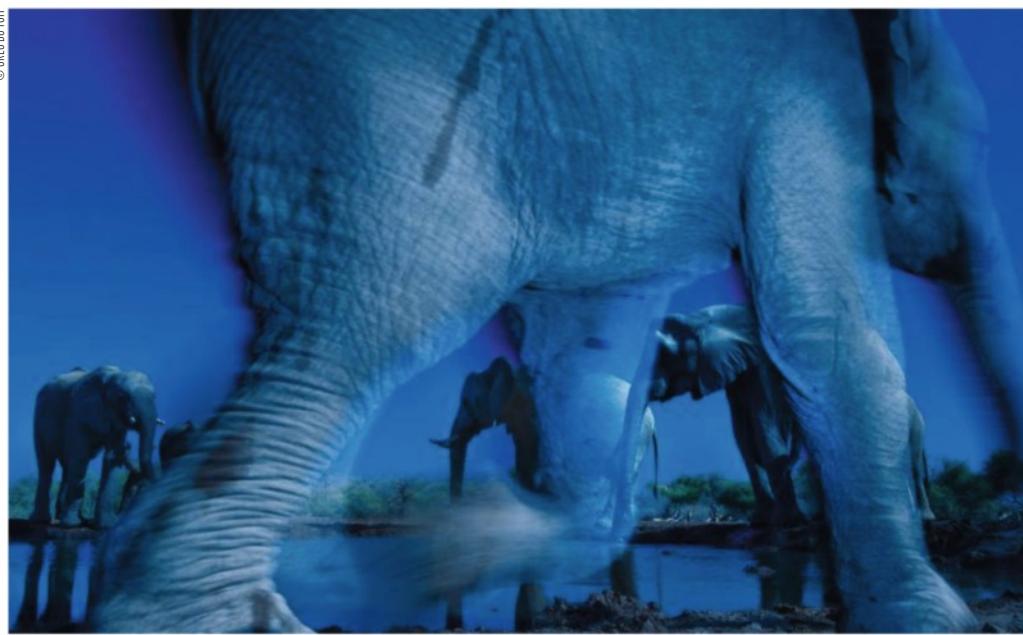


© ALEX TATTERSALL

Underwater Worlds: Runner-up  
**'Lionfish bait'**

**Alex Tattersall** United Kingdom

This image ticks all the boxes. In terms of basic photography, it has texture, movement, colour, composition and a centre of focus. The simple ingredients are technically perfect. It's a wonderful straightforward composition



© GREG DU TOIT

Grand title: Winner  
**'Essence of elephants'**

**Greg du Toit** South Africa

◆ This is a startling image. Elephants have been photographed a thousand ways, but this shows a sophisticated technique. Greg has used a remote camera in a hide and a strobe. It's not a lucky shot – it's really well thought out and I really admire it

Animals in their Environment: Runner-up  
**'Surfing delight'**

**Wim Van Den Heever** South Africa

◆ Wim's photograph is a study of light at a natural moment. The dolphins are diving through the surf and you can almost hear the wind. It's a perfectly timed shot as the dolphins have all just come past the height of their dive and there is a little backlight coming from behind



© WIM VAN DEN HEEVER



© MARSEL VAN OOSTEN



Creative Visions:  
Commended  
**'Resurrection'**  
Marsel van  
Oosten  
The  
Netherlands

◆ This is one photograph that makes me think, 'Why didn't I think of that?' An artificial light set behind the tree is a brilliant idea that takes foresight. It speaks of a photographer's imagination. So many people would have passed this tree by and not taken a photo

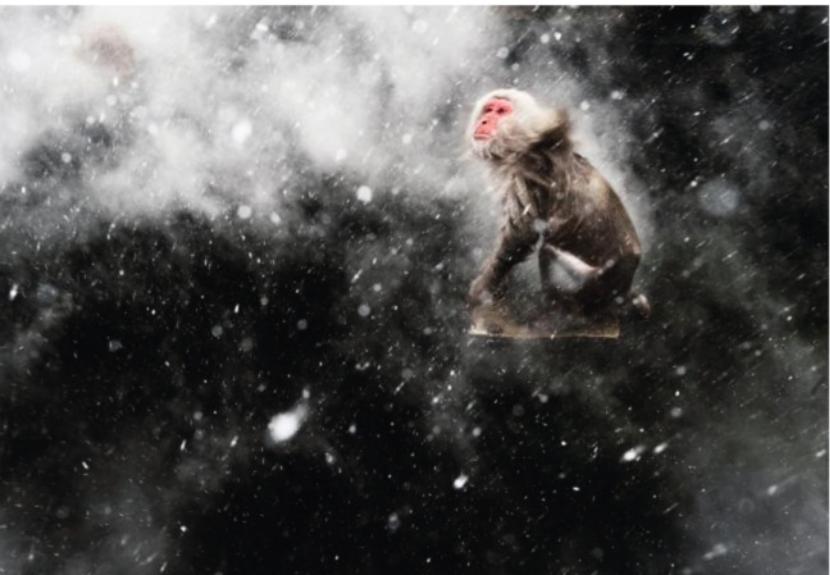


## Nature in Black & White: Winner

### 'The greeting'

**Richard Packwood** United Kingdom

◆ Look closely and you can see that this is another unusual elephant image. Richard took advantage of a messy place and made it look almost graphic by using black & white. He has favoured the foreground so the elephants are a small part of the photo, but without them the image would not be successful. It's a great example of how wildlife shots don't need a long lens



© JASPER DOEST

## Creative Visions: Winner

### 'Snow moment'

**Jasper Doest**

The Netherlands

◆ This is a haunting image that enables us to put ourselves in the monkey's place where it feels uncomfortably cold. The monkey looking up displays all kinds of symbolism – looking to space, to the future, and there's emotion in the animal's face that we relate to somehow. It's a great example of how a commonly photographed subject can be captured in a new way

## Wildscapes: Commended

### 'Flowerbow'

**Olar Barndök**

Estonia

◆ When I first saw this photograph I thought, 'What a beautiful landscape.' I'm not sure what made the haze arches, but the photographer has produced an interesting image. At first look it seems to be a very straightforward image, but it's wonderfully serendipitous with a rainbow-like quality. Sometimes you just need to be in the right place at the right time – and Olar certainly was



© OLAR BARNDÖK



© PAUL SOUTERS



Animals in their Environment:

Winner

**'The water bear'**

**Paul Souders USA**

They say photography doesn't lie, but here it looks as though the polar bear is hovering, although I suspect it has probably just gone into the water or is about to come out. This is a totally new look at a polar bear, where it almost looks vulnerable and precarious, with the melting ice and beautiful sunlight. The photographer must have been within metres of the animal and it truly is a once-in-a-lifetime photograph

---

Entries for the Wildlife Photographer of the Year competition 2014 are open from December 2013–February 2014. Visit [www.wildlifephotographeroftheyear.com](http://www.wildlifephotographeroftheyear.com) for details about the competition, the exhibition at the Natural History Museum and *Wildlife Photographer of the Year Portfolio 23* book

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**R**ound 10 of this year's Amateur Photographer of the Year competition is **Under the Weather (autumn and winter weather)**. It can be all too easy to let the cold weather get you down. As summer slips into autumn, the temperature drops and people huddle in front of the fire. However, any photographer worth his or her salt will see the weather as a challenge, throw on a scarf and face the elements, camera in hand. Some of the most striking location shots can be found in the autumn and winter, so we want to see what you can find on your travels. Just remember to wrap up warm.

We have thousands of pounds' worth of fantastic Panasonic camera equipment up for grabs, as well as the chance to be crowned **Amateur Photographer of the Year 2013**. The closing date for round 10 is **29 November 2013**. First prize is a Panasonic Lumix DMC-G6 plus Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS and Panasonic



© ANDREW LYNCH

**UNDER THE  
WEATHER**

Lumix G Vario 100-300mm f/4-5.6 Mega OIS lenses, worth a total of £1,179.98. Second prize is a Panasonic Lumix DMC-GF6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS lens, worth £499.99. Third prize is a Panasonic Lumix DMC-LF1 worth £379.99. That's a prize package worth more than £2,000! The top 30 photographs will be published in our 21-28 December issue, while the scores from the top 50 images will be posted on our website.

For information explaining how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal-length details.

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# Round ten

# Under the Weather

It's a very British thing to complain about the weather. When it's hot, it's too hot. When it's cold, it's freezing. However, there is a small section of society that craves the extremes: the photographer. As a photographer, you must be adaptable and willing to keep your eyes open to any possibility. Extraordinary scenes don't all have to be shot in bright natural light. As we mentioned on the previous page, autumn and winter can offer the photographer some genuinely beautiful and atmospheric scenes. Rain, snow, mist and even the dreaded hail can give your photography a dramatic edge. But don't just think in terms of landscapes – your images can be taken anywhere, as you'll see on the next page. The urban environment can offer as much to these types of images as any lush vista or mountain range. You should know by now, and as evidenced from previous APOY rounds, that there are fascinating scenes and subjects at every turn. You can shoot anywhere you want and focus on any subject you wish, just so long as the autumn or winter weather plays a part. And let's face it, the weather is likely to be pretty dire over the next few months so you may as well get used to it, put your eye to the viewfinder and snap away.

## 1st prize

The first-prize winner will receive a Panasonic Lumix DMC-G6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS and Lumix G Vario 100-300mm f/4-5.6 Mega OIS lenses worth a total of £1,179.98. The G6 is a digital single-lens mirrorless camera with a 16.05-million-pixel, micro four thirds, Live MOS sensor. It has 7fps high-speed continuous shooting, a 3in, 1,036-million-dot TFT LCD with Touch monitor, and a 1.44-million-dot OLED EVF. Other features include full HD (1920x1080-pixel) video at 50p (50Hz) in AVCHD Progressive and MP4 format, plus Wi-Fi connectivity with NFC technology. The Lumix G Vario 100-300mm f/4-5.6 Mega OIS lens incorporates Panasonic's Mega OIS (Optical Image Stabilizer), which aids shooting in low-light conditions without a tripod by suppressing the blur caused by camera shake. The lens uses multi-coated elements that reduce ghosting and flare, helping to deliver a high optical performance.

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PRIZE  
WORTH  
£379.99



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# Why not try...



© PAUL BROADBENT

## WEATHER CONDITIONS

As already stated, it isn't just spring and summer conditions that can make great images. Autumn and winter have their own unique charms. For example, the rusty brown of autumn leaves can offer you a beautiful foreground that leads into the mist-enshrouded skeletal woodland that lies beyond. Or you could take the approach of Paul Broadbent (above). His shot says so much about winter. Playing in the snow when you're a child is one of the most exciting things in the world and here we see our subject with one of the greatest inventions known to man – the sledge. It's a nicely composed image that makes great use of the mist in the background to ensure that the main subject stands out in the foreground. The fact that the subject is such an engaging one makes the image all the more special.



© MARTIN GRESKOVIC

## SOMETHING DIFFERENT

The image we see here from Martin Greskovic is most definitely an unusual one. It's a subtle look at the themes we are exploring in this round and functions on a very abstract level. However, we can clearly see where he is coming from. We can assume that the surface we are seeing is either a window in his home or a pane of glass in his greenhouse. The rain clinging to the glass throws the branches beyond out of focus. The sepia tone caps it off by giving it an unusual timeless quality.

## IN THE CITY

The city is an environment that is as fascinating, inspiring and visually engaging as any natural landscape. That's why we often find ourselves drawn to having a city-based round in each APOY year. Here we see that APOY regular Dan Deakin understands that rain and bad weather can find an aesthetic application with the urban environment. His stark tonal range helps to emphasise the torrential downpour. The fact that one of the children is on a bike and the other on a scooter adds to the sense of urgency that they really want to get out of the rain and into the dry. It's a subtle effect, and possibly accidental, but even the slightly off-kilter camera angle works. It's an image to learn from then.



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**APOLY 2013 Amateur Photographer OF THE YEAR COMPETITION**

After you've read the rules, send your entry to:

Under the Weather, Amateur Photographer, IPC Media,  
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE FRIDAY 29 NOVEMBER 2013

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms ..... First name .....

Surname .....

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Email address .....

Picture details .....

Camera .....

Lens .....

Film (if applicable) .....

Exposure (if known) .....

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm)  Please return my entry. I enclose an SAE  OR: I do not need my entry returned  (tick one to confirm). This entry has not previously been published in a national UK photography magazine  (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here  Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from us.  IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted  If my entry is not successful, I would like the image to be considered for critique in the Appraisal column

**RULES** 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulation. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, Panasonic UK and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, Panasonic UK and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's and Panasonic UK's websites and social media should they be selected to promote the competition. 8. You grant IPC and Panasonic UK the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income or £5,000 annually from photography. 11. Employees of IPC Media, Panasonic UK and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted by phone about how to claim their prize. Panasonic UK has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2013 competition will be to win Panasonic products to the value of £5,000 RRP as at the date of notification. The two overall runner-up prizes for the APOY 2013 competition will be to win products to the value of £3,000 (second) and £2,000 (third) as at the date of notification. 15. Prizes are subject to Panasonic UK standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, Panasonic UK or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, Panasonic UK or their associated group companies. 22. Panasonic UK shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. 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1



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Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight)

\*PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

2



3



## Jo Garbutt Norfolk

Jo has been interested in wildlife since she was a young girl, when she would bring injured birds home to try to nurse them back to health. The gift of a small camera for her birthday brought Jo the joy of being able to show others the wildlife she found, although she soon found that she quickly hit the limitations of what the little camera could do. A DSLR solved that, and since then Jo has been enjoying photographing all wildlife, especially birds. 'There's something so satisfying about getting a shot of something wild and free, and trying to anticipate its next move,' she says. To see more from Jo, find her on Flickr at [www.flickr.com/photos/97370666@N05](http://www.flickr.com/photos/97370666@N05).

Broad-bordered bee hawk moth

1 The well-chosen shutter speed gives just the right amount of blur to suggest motion  
Canon EOS 5D Mark II, 28-300mm, 1/100sec at f/6.3, ISO 400

Black swallowtail caterpillar

2 A simple change in vantage point results in a fantastic shot of a caterpillar  
Canon EOS 5D Mark II, 28-300mm, 1/1000sec at f/6.3, ISO 400

Male Indian peafowl

3 The natural light has given the near-metallic colours of the bird's head a beautiful sheen  
Canon EOS 5D Mark II, 28-300mm, 1/320sec at f/6.3, ISO 500, UV filter

### The Meeting Place

1 This image of Paul Day's statue 'The Meeting Place' at London's St Pancras Station has the spontaneous, romantic feel of a great street shot  
Nikon D5100, 18-55mm, 1/20sec at f/11, ISO 100

### Fiddler's Ferry Power Station

2 A 10-stop filter allows for a long exposure that accentuates the amount of vapour billowing from these Merseyside towers  
Nikon D5100, 18-55mm, 72secs at f/18, ISO 100, tripod, 10-stop ND filter

### Angel of the North

3 This is a fantastic shot. Andrew has used nothing but photographic technique to make a static object seem powerfully alive  
Nikon D5100, 18-55mm, 20secs at f/14, ISO 100, tripod, 10-stop ND filter



2



3



**EDITOR'S CHOICE**SEE MORE ONLINE AT  
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CO.UK/SPOTLIGHT

This image has it all: great composition, texture, contrast and an intriguing subject, which all work perfectly together –  
*Debbi Allen, deputy editor*



4

**Andrew Howe Cheshire**

Andrew has always loved photography, but he started taking his hobby seriously around three years ago when he acquired his first DSLR. He loves both landscapes and architecture, which gives him a broad scope for photographic subjects. 'I think the UK is so diverse (both in subject matter and weather!) that there is always something interesting to capture,' he says. Andrew feels that fine-art monochrome photography has given him a great outlet for his creativity, and in the future he would like to complete a project documenting the changing seasons in his home city of Chester. If you like Andrew's images, check out his website at [www.andrewhowe.4ormat.com](http://www.andrewhowe.4ormat.com).

**Shadow of the Sun**

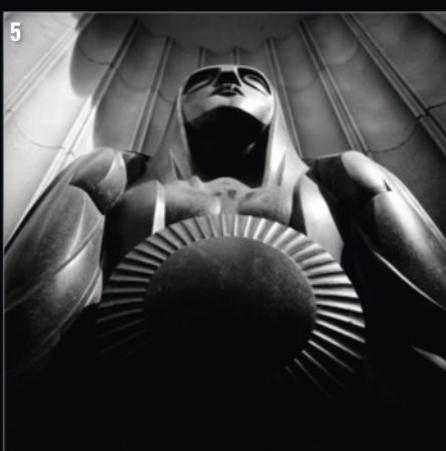
4 This image of one of the statues at Crosby Sands in Merseyside is elevated to something else entirely, thanks to Andrew's dark, steely style

Nikon D5100, 18-55mm,  
1/320sec at f/11, ISO 200

**Night and Day**

5 The square crop, fierce contrast and creative vantage point are just some of the elements that make this image of an Art Deco statue in Liverpool so successful

Nikon D5100, 10-20mm,  
1/250sec at f/4.5, ISO 100



5

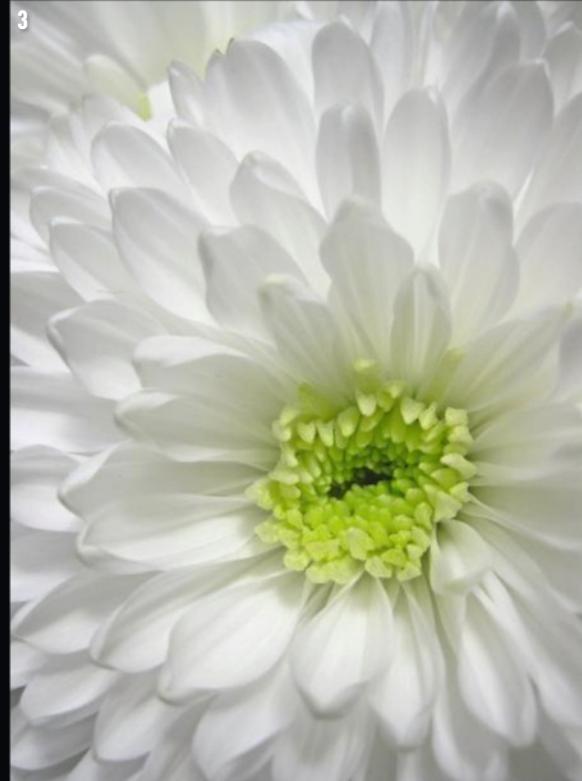
1



2



3



## Keith Chillman Hampshire

Keith has been enjoying photography ever since he spent time working in the darkroom as a student, and he has developed a love for working with still life and close-ups. He works indoors, using window light and domestic lamps to create his images. As a darkroom native, Keith was slow to embrace digital imaging, but now he is a solid convert. 'It allows you to explore, play and experiment as much as you like,' he says.

### Art Deco style

2 Adding a sepia tone to this image of stems and shadows has given it a stylish vintage feel

Canon Digital Ixus 80 IS, 19mm, 1/60sec at f/4.9, ISO 80

### Light and shadow

2 This image is part of Keith's ongoing project using dappled lighting effects

Canon Digital Ixus 80 IS, 19mm, 1/40sec at f/4.9, ISO 80

### Floral study

3 An expertly composed image, with the heart of the flower at the thirds point

Canon Digital Ixus 80 IS, 6mm, 1/60sec at f/8, ISO 100, tripod

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# Amateur Photographer's... ICONS OF PHOTOGRAPHY ICONIC PHOTOGRAPHER | CAMERA | PHOTOGRAPH



# Robert Capa 1913-1954

**Robert Capa** was a gambler, ladies' man and fearless war reporter. **David Clark** looks at the life and work of the legendary photojournalist

**ROBERT** Capa's famous maxim, 'If your pictures aren't good enough, you aren't close enough,' is one that he often passed on to photographers starting out in the profession. His belief, that you need to be closely involved with your subject to capture it well, is borne out by his work.

Capa's reportage images, such as his pictures of the Spanish Civil War and D-Day landings in 1944, take us to the centre of the action. He wasn't primarily concerned with making these pictures aesthetically pleasing or technically perfect – his aim was to record the raw reality of war. This work, combined with his short but eventful life, has made him a legendary figure in photographic history.

There were many sides to Capa's restless character. He was a keen poker player who also often gambled with his life; a handsome charmer with friends including the Spanish painter Picasso and American author Hemingway, and lovers including

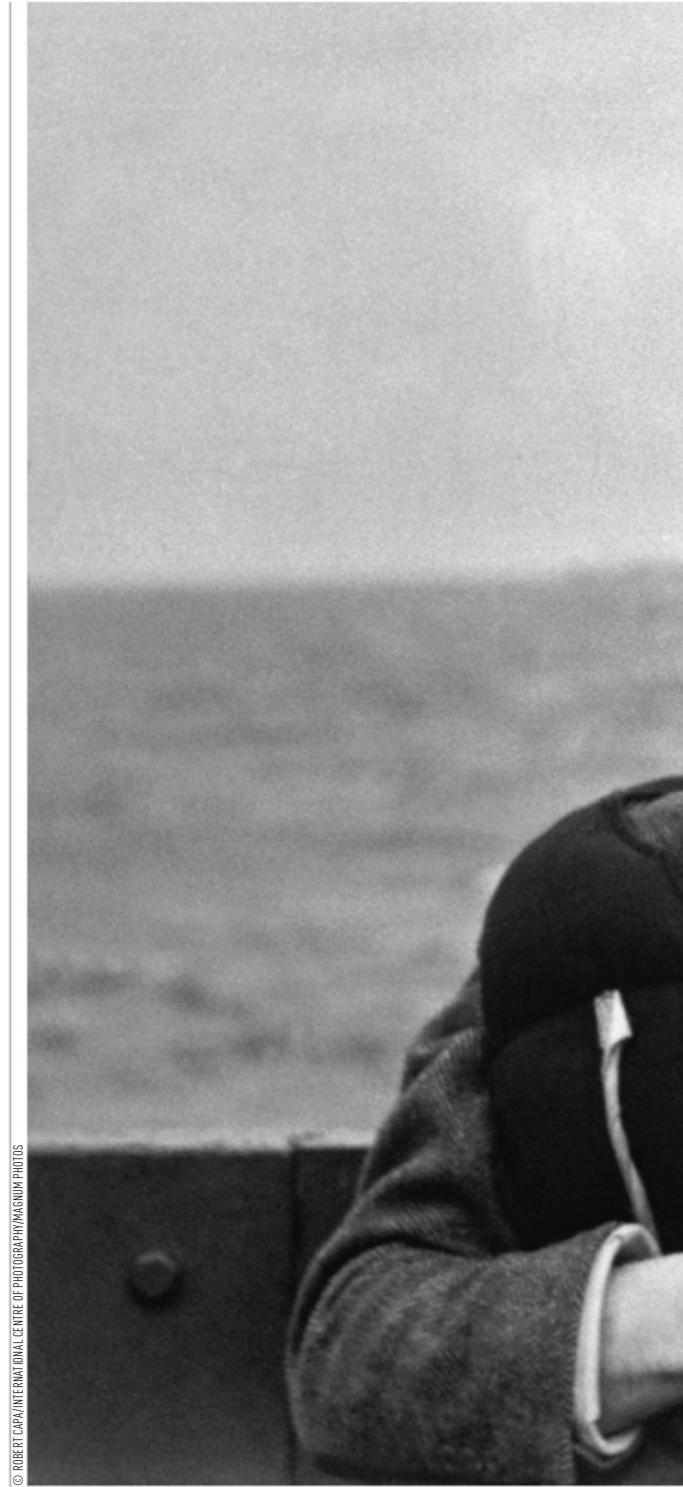
the Swedish actress Ingrid Bergman; and a dedicated professional who co-founded the Magnum agency and mentored younger photographers.

Originally named André Ernö Friedmann, he was born into a family of Jewish tailors in Budapest, Hungary, in 1913. He left Hungary at the age of 17 after being arrested for demonstrating against the ruling dictatorship. He went to Berlin in Germany, where he studied journalism and began working in a photo-agency darkroom.

His first published picture, taken in 1932, showed Leon Trotsky giving a lecture on the Russian Revolution. However, his developing career in Berlin came to a sudden end the following year as he fled Nazism to settle in France. In Paris, he began a relationship with German refugee Gerda Pohorylle, who also became his professional partner.

Short of money, they decided to invent a fictional famous American photographer named Robert Capa. Claiming to be his

© ROBERT CAPA/INTERNATIONAL CENTRE OF PHOTOGRAPHY/MAGNUM PHOTOS



**Top left:** Crowds fill up the Champs-Élysées in Paris to celebrate the liberation of the city, 26 August 1944

employees, they would shoot images they said were by Capa and charge double the fees they would normally have received from magazines. The deception was eventually discovered, but Friedmann kept the name 'Capa' for the rest of his career, while Gerda adopted the surname 'Taro'.

In 1936, they travelled to Spain to cover the Spanish Civil War. Capa's work included pictures of civilians running for shelter during air raids and images taken on battlefields. One of these pictures, which he said showed a loyalist soldier at the moment of his death, brought Capa international fame.

Capa's close proximity to the war also



brought him personal tragedy. In 1937, Gerda Taro was crushed to death when a tank collided with the car in which she was travelling. Capa was broken-hearted.

Soon afterwards he left for China, where he photographed the resistance to Japan's invasion – a significant event in the Second Sino-Japanese War. He returned to Europe in time to cover the end of the Spanish Civil War before escaping to New York as German forces invaded France.

During the following years, Capa covered battles in Africa and Italy, but shot his most dramatic pictures in 1944. On 6 June, he was on board an American landing craft

as it arrived on the French coast as part of the largest amphibious invasion in military history: D-Day.

Capa was in the water for 90 minutes as bullets killed hundreds of the troops around him; he said he felt 'a new kind of fear shaking my body from toe to hair, and twisting my face.' He shot 106 frames, but later, as a darkroom assistant rushed to develop and print the films in London, the negatives were overheated and the film emulsion melted.

Just 11 partially damaged frames survived, but these dramatic images captured the invasion from the troops' perspective. A

**Robert Capa,  
photographed a  
few days before  
the D-Day landings  
in June 1944**

selection of these images was published in the 19 June 1944 issue of *Life* magazine. The pictures sealed Capa's reputation.

In August 1944, he was again at the centre of events when he photographed joyous crowds celebrating the liberation of Paris. The following year, he parachuted into Germany with American troops as, under fire from German machine guns, they advanced into the country.

With the war over, Capa resumed something like a normal life, beginning an affair with Ingrid Bergman while she was on tour entertaining American troops. In 1947, he joined forces



© ROBERT CAPA/INTERNATIONAL CENTRE OF PHOTOGRAPHY/MAGNUM PHOTOS

**'Capa's determination to risk everything in the pursuit of great pictures has made him a continuing inspiration to photojournalists'**

 with fellow photographers Henri Cartier-Bresson, William Vandivert, David Seymour and George Rodger to form the Magnum Photos agency.

Before long he was again photographing conflict, reporting on the 1948 Arab-Israeli War. While in Tel Aviv, Capa was grazed by a bullet. This latest reminder of his mortality left him shaken and prompted him to concentrate on less dangerous assignments.

The manner of his death, at the tragically early age of 40, has only added to Capa's legendary status. Having avoided war photography for several years, in 1954 he was lured back for another throw of the dice.

In April of that year, *Life* magazine contacted Capa and offered him \$2,000 a month to cover the war in Indochina. Needing the money, Capa accepted. Tragically, on 25 May, he was killed when he stepped on a landmine while photographing

a French regiment's advance. He was posthumously awarded the *Croix de Guerre* (Cross of War) by the French Army.

Sixty years afterwards, Capa's legacy lives on. This year, several major exhibitions have celebrated the centenary of his birth, while the debate about his famous 'Falling Soldier' image is ongoing. There's disagreement about the identity of the man in the picture, whether Capa set up the image and even whether Capa or Gerda Taro took the picture.

The focus on this particular picture sometimes overshadows Capa's many other achievements. In his day, he was (as *Picture Post* said in 1938) 'the greatest war photographer in the world'. His determination to risk everything in the pursuit of great pictures has made him a continuing inspiration to succeeding generations of photojournalists. AP

American paratroopers landing near Wesel in Germany, 24 March 1945

# Biography

**1913**

Born on 22 October in Budapest, Hungary, and named André Ernö Friedmann

**1931**

Moves to Berlin, Germany. Studies journalism and political science at the German Academy for Politics and begins working as a darkroom assistant

**1933**

Leaves Germany after Hitler's rise to power and settles in France

**1934**

Meets Gerda Pohorylle, a German refugee. She and Capa become lovers and form a working partnership

**1936-39**

Reports on the Spanish Civil War

**1938**

Travels to China for six months, where he photographs the resistance to Japan's invasion of the country

**1939**

Leaves France before the German invasion and travels to America

**1941**

Photographs London during wartime

**1944**

Photographs the D-Day landings in Normandy as troops invade France

**1947**

Travels to the Soviet Union with American writer John Steinbeck and photographs major cities in the aftermath of war

**1947**

Co-founds the cooperative agency Magnum Photos, in Paris

**1951**

Becomes President of Magnum Photos

**1954**

Killed on 25 May when he steps on a landmine while reporting on the war in Indochina

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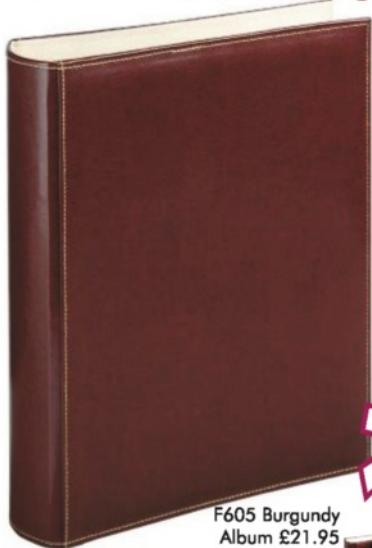
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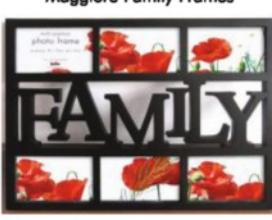
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# AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers



## Metroprint app Free

[www.metro-print.co.uk](http://www.metro-print.co.uk)

**METRO IMAGING** is a London-based company providing high-end film and digital prints. This free app for iOS and Android allows users to print square-format images from their Instagram accounts. It is straightforward to use: the user simply connects the app to his or her Instagram feed, and then selects the type and number of prints required.

There's a choice of matte or gloss paper for the 5x5in prints. The prints that come back are of good quality, especially given the price of just 42p per unit (although you'll need to factor in the cost of postage). However, there is one important point to note – as mentioned previously, the service is tied to the user's Instagram account. Instagram is a site that prioritises server space over image quality, and compresses photos if necessary. So while the print itself is spot on, it is a print of an already compressed image. It's worth considering which Instagram filter you've applied before sending an image off – high contrast suffers particularly badly.

The service is good, and so long as you understand that you're expecting Instagram-quality prints, this won't disappoint. **Jon Stapley**



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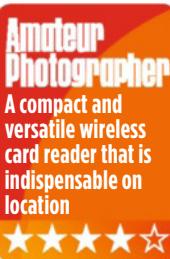
All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

## Kingston MobileLite Wireless £40

[www.kingston.com](http://www.kingston.com)

**THE MOBILELITE** Wireless is a chunky SD card reader with wireless capability, allowing you to upload files and media from all types of SD card, including Micro SD and USB flash drives, to your smartphone or other portable device. This is particularly useful if your camera lacks wireless capability, as it allows you to share images with friends or quickly post them on social media sites via your phone while out and about, using the free MobileLite App.

The robust plastic casing is similar in size to a mobile phone and could easily become an intrinsic part of your location kit, while the rechargeable 1,800mAh lithium battery has a five-hour life and doubles as an emergency charger for your smartphone. With the added advantage of sharing to three different devices at once, I was able to distribute and store data very easily. **Andrew Sydenham**



### FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

#### Nikon Coolpix P7800

Nikon's latest enthusiast compact comes with a 12.2-million-pixel sensor and EVF. We find out how it performs.

AP 9 November

#### Canon PowerShot G16

Canon's new advanced compact features wireless connectivity, a 12MP CMOS sensor and 28-140mm (equivalent) zoom lens. We put it to the test.

AP 16 November

#### Sony Alpha 7 and Alpha 7R

With their 24.3MP and 36.4MP full-frame sensors, we find out how Sony's new compact system cameras perform.

AP 30 November

#### Epson Expression Photo XP-950

We take a look at this ultra-compact printer capable of creating A3 prints.

AP 7 December

#### Fujifilm X-E2

With more than 60 improvements made to the X-E1, we test Fujifilm's new 16.3-million-pixel X-E2 compact system camera.

AP 7 December

◀ Focal length: 270mm  
Exposure: F/6.3,  
1/640 sec, ISO 250



◀ Focal length: 18mm  
Exposure: F/4.0,  
1/2000 sec, ISO 250

One lens for every moment

# 18-270mm F/3.5-6.3 Di II VC PZD

This Tamron Megazoom-Lens is an unbeatable combination of flexibility and performance.

Thanks to the 15x zoom the right focal length for every situation is available anytime. The VC image stabilization and fast, almost silent PZD autofocus completes the package. The low weight and compactness of this lens leaves even enough room in your travel bag for souvenirs. Available for your digital APS-C SLR from Canon, Nikon or Sony \*.

\*The Sony mount does not include the VC image stabilizer.



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# Olympus OM-D E-M1

Olympus has at long last announced the replacement for the ageing E-5 DSLR, but it might not be what people were expecting. **Richard Sibley** tests the micro four thirds OM-D E-M1

**Richard Sibley**  
Technical editor



**THE OLYMPUS** OM-D E-M5 caused quite a stir when it was unveiled to the public last year. Looking like a digital version of the classic 1970s Olympus OM SLR – with the modern conveniences of a smaller body, LCD screen and electronic viewfinder – the OM-D E-M5 marked a sharp turn in direction from the small rangefinder-style Pen series of compact system cameras the company had so far been producing.

While the E-M5 was praised by photographers and journalists alike, many Olympus DSLR users felt abandoned, with the E series looking more and more like a lost cause as the company concentrated its efforts on its micro four thirds system. It has now been more than three years since the release of the E-5 DSLR, a camera that, even on its release, fell short

of what some enthusiast photographers had expected of a premium DSLR, so its successor was long overdue.

Rumours of a new E-series DSLR, or at least a new camera that would be able to utilise the comprehensive line-up of four thirds lenses, began to surface, with much speculation as to what form the new camera might take. Many thought Olympus would opt for a pellicle mirror, much like Sony has in its SLT cameras, while others thought it would be mirrorless, like the Pentax K-01.

In fact, the E-5 replacement that has emerged is the micro four thirds-format OM-D E-M1. Those wanting to use their E-series four thirds lenses on this new camera must employ an Olympus MMF-3 four thirds to micro four thirds mount adapter. In the past, four thirds lenses have been sluggish to focus when used with this adapter on a micro four thirds camera, but Olympus claims that it has designed the E-M1 so that it meets the demands of E-system DSLR users.

The E-M1 is a substantial camera, larger

## AT A GLANCE

- 16.3-million-pixel, micro four thirds Live MOS sensor
- ISO 100-25,600
- Dual Fast AF: phase-detection and contrast-detection autofocus
- Five-axis image stabilisation
- Weatherproof, magnesium-alloy body
- 1/8000sec maximum shutter speed
- Built-in Wi-Fi
- 2.36-million-dot EVF
- 3in, 1.037-million-dot tilting LCD screen
- Street price around £1,299 body only

even than the E-M5, and with a built-in handgrip to make it more comfortable to hold when using heavy lenses. The sensor features phase-detection AF for fast focusing and, of course, the body is strong and sturdy, which was one of the hallmarks of the top-end E-series DSLRs.

The E-M1 certainly looks the part, but it needs to go further than this – it must be a CSC that is fit to replace an E-series DSLR, and that's a different task.

## FEATURES

It is difficult to know exactly where to start when talking about the Olympus OM-D E-M1. The camera is crammed full of features and settings that photographers can use to customise the way the camera operates and how its images look.

At its core is a 16-million-pixel, micro four thirds Live MOS sensor. Olympus has made no secret of the fact that the sensor is manufactured by Sony, whereas its previous micro four thirds sensors were produced by Panasonic, the other micro four thirds camera manufacturer. Although the older OM-D E-M5 also uses a 16-million-pixel Live MOS sensor, the sensors are quite different. The key change is that the new sensor in the E-M1 features phase-detection autofocus, but only when used with four thirds lenses. This new sensor, combined with improved image processing, is proudly claimed by Olympus to produce the best images yet from any of its digital cameras.

Reinforcing the E-M1's credentials as a true replacement

 for a DSLR are some impressive specifications, including a sensitivity range of ISO 100–25,600, a maximum shutter speed of 1/8000sec and continuous shooting, with AF, at a speed of up to 5.5fps. With five-axis image stabilisation built into the camera, all lenses are stabilised when used on the E-M1, regardless of their brand. Four thirds lenses, and even vintage, manual-focus optics, can also take advantage of the excellent stabilisation.

Built-in Wi-Fi connectivity allows remote shooting and viewing with the E-M1, via a smartphone or tablet. Even better, the live bulb mode – which is a bulb mode but with an updated preview of the current exposure shown live on the rear screen – can also be used via Wi-Fi. As winter approaches, the idea of shooting a long-exposure, night-time scene using the live preview while sitting in the warmth of a car, is certainly appealing.

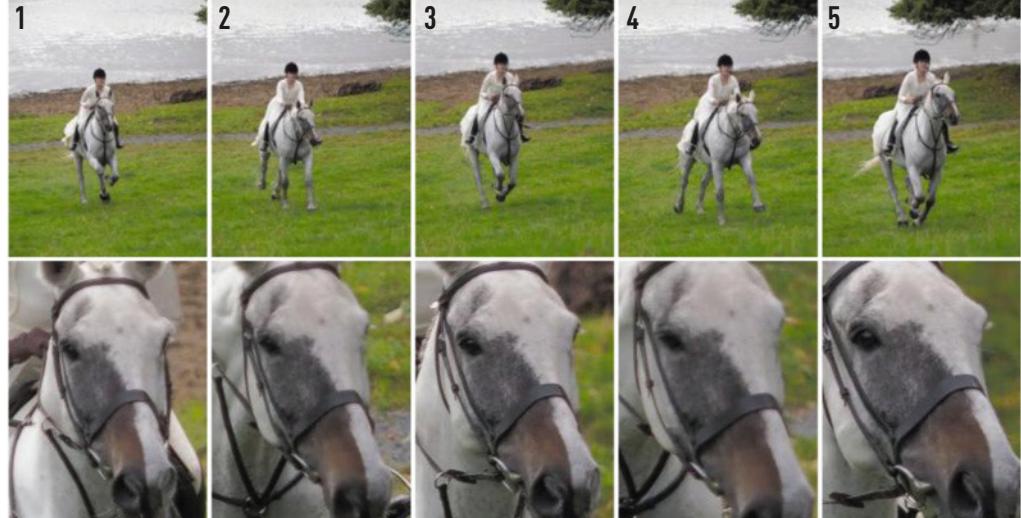
**9/10**



## BUILD AND HANDLING

'Rugged' is probably the best word to describe the build of the Olympus OM-D E-M1. Its magnesium-alloy body is weather-sealed, and it is splashproof, dustproof and freeze proof down to -14°F – again, perfect for the change in seasons. The quality of its body makes the E-M1 one of the most professional digital CSCs we have seen to date.

The new E-M1 builds upon the existing E-M5, which was released over a year ago, and Olympus has clearly listened to customer feedback. The buttons on the rear of the new camera are smooth and rounded, unlike the functional, chunky buttons of the E-M5. The mode dial



**Shot using the  
Zuiko 50-200mm  
f/2.8-3.5 ED SWD  
four thirds lens  
with the MMF-  
3 adapter, the  
phase-detection  
AF of the E-M1  
did a good job of  
keeping focus on  
the horse's head  
over this sequence  
of five images**

now locks into position, which prevents it being accidentally knocked to a different mode, and there have been some new buttons added.

On the rear of the camera is a two-way switch that changes the function of the two dials on the camera's top-plate. By default these are set to change the aperture/shutter speed and exposure compensation. Flicking the switch to its second position sets the ISO to one dial and white balance to the other, although the function can be tailored to an individual's needs in the custom menu.

Also on the camera's top-plate are two buttons with dual purposes – one for AF/metering, and the other for shooting mode/HDR. This set-up means that you can change any of these settings while shooting, with just a quick turn of your thumb or forefinger. The ergonomic button array allows you to easily change the most used

exposure and shooting settings, but by combining buttons and giving them multiple functions it maximises the space used on the camera.

Make no mistake, despite being large (as far as compact system cameras go), the E-M1 is still far smaller than a DSLR and equivalent lens, and weighs a lot less too. However, by adding the relatively large grip (originally an accessory for the OM-D E-M5), the camera can be used comfortably with larger lenses – which will be essential for any Olympus E-system DSLR users upgrading to the E-M1.

With so many buttons and controls, it is easy to forget that the E-M1 also has a touchscreen. I rarely used it, though, as it was just as quick to change settings using the buttons and dials. However, for selecting an area of focus, the touchscreen is far faster than using the buttons.

# FEATURES IN USE USING FOUR TH

**AS THE** new Olympus OM-D E-M1 is the successor to the Olympus E-5 DSLR, many photographers will want to know exactly how their four thirds lenses will work with the MMF-3 four thirds to micro four thirds mount adapter.

In the past, using the four thirds to micro four thirds mount adapter on micro four thirds cameras has produced rather mixed results. While some fixed-focal-length, large-aperture lenses focused almost as quickly as their micro four thirds counterparts, zoom lenses tended to be very slow and jittery, making them useful only as a last resort.

Of course, the E-M1 features a new sensor that provides phase-detection AF when using a four thirds lens via the adapter. If the E-M1 is to be taken seriously as a successor to the E-5, then the performance of four thirds lenses should be as fast as when using micro four thirds lenses.

I tested the E-M1 with a variety of four thirds lenses using the MMF-3 adapter, most notably the

Zuiko Digital 12–60mm f/2.8–4 SWD ED – a lens that many E-system users have. In use, it is a little slower than a dedicated micro four thirds lens, and it was certainly louder and more jittery, but it was usable and did find focus.

When shooting subjects a few metres away, the AF of the 12–60mm lens is actually snappy, and for most images I don't think any E-system users will complain – especially as the ageing E-series DSLRs aren't known for their lightning-fast AF.

It is when switching from focusing on a distant object to one in the foreground that the AF tends to become a little less smooth. However, it is not actually that slow, but rather gives the impression that it is, due to the noise coming from the AF as it operates and because you can feel it working when holding the camera.

What really separates contrast-detection from phase-detection AF is the speed of continuous AF. In the majority of CSCs that rely solely on

contrast-detection AF, continuous AF can be very hit and miss. With the on-sensor phase-detection system, the continuous AF speed is excellent and usable for moderately fast moving subjects.

As an example, I used the Zuiko 50–200mm f/2.8–3.5 ED SWD four thirds lens with the MMF-3 adapter to shoot horses galloping. I found that the AF kept up admirably with the subject, bar the occasional shot (perhaps around one in six), where the AF was a little behind the camera's 5.5fps shooting rate. Indeed, the shooting rate may have actually been more the cause of the slight miss of the continuous AF than the AF itself.

With the four thirds sensor already popular among wildlife photographers for its effective 2x lens magnification, the speed of the phase-detection continuous AF should only boost that popularity.

If I have one complaint about the camera's handling, it is that it can be a bit daunting to set up and use for the first time. There are many different customisation options, particularly when it comes to all the different image styles and options for changing the colour and contrast – but more on this later.

**9/10****METERING**

Overall, the 324-zone multi-pattern evaluative metering system works well, producing bright exposures that tend to maintain highlight detail as much as possible. Exposure compensation is easy to apply via the camera's control dials, and spot and centreweighted metering are also available. Even more useful is the highlight and shadow spot metering that has long been a feature of Olympus cameras.

Highlight metering is more useful than shadow metering. By using highlight spot metering and pointing at a part of the scene that you wish to record as an almost white highlight, the metering will make an exposure around 2.3EV brighter than mid-grey. The resulting image will be the brightest possible exposure of the scene, with as little burnt-out highlight detail as possible. It is a great feature for those who like to 'shoot to the right' of the histogram, before darkening the image slightly where necessary, using software, to help keep noise to a minimum.

It is difficult to talk about the metering without mentioning the many different image adjustments. For JPEG users, there are many different ways to adjust images, and it is worth remembering that if you also save the raw files, they might look very different from the corresponding JPEG,



**The Colour Creator makes it easy to add a slight tint to monochrome images**

which often show a lot lighter or darker than the implied exposure due to the application of image effects.

**8/10****DYNAMIC RANGE**

One of the criticisms of four thirds sensors in the past has been their smaller dynamic range when compared to an APS-C sensor of an equivalent resolution. However, advances in sensor technology mean this is no longer such an issue. The E-M1 has also been helped (like its predecessor, the E-M5) by the fact that it uses a Sony-made sensor, whereas previous Olympus models have housed Panasonic units.

Generally, Sony manufactures sensors with a very good dynamic range, and this is the case with the E-M1. We have measured the camera as having a dynamic range of 12.28EV at ISO 200, although this drops to 12.09EV at ISO 100 and 5.88EV at the maximum ISO 25,600 setting. This is on a par with some DSLRs, and there is plenty of recoverable highlight and shadow detail.

As mentioned in *Metering*, the E-M1 offers a number of ways to adjust the contrast curve of images. As well as the usual HDR, highlight and shadow tone, and Olympus Dramatic Tone Art Filter effect, the tone curve can be adjusted manually. This allows the highlight and shadow range to be brightened or darkened on a scale of ±5. This is great for JPEG shooters as it allows the image to be tailored inside the camera and previewed live on the rear screen while it is being taken. The front and rear control dials are used to make this adjustment, and as it can also be seen live in the viewfinder you can do this while keeping the camera held to your eye.

**8/10****WHITE BALANCE AND COLOUR**

It is rare to find a camera that has a truly bad auto white balance feature, and thankfully the Olympus OM-D E-M1 isn't one of them. Colours are generally realistic and well rendered, and there are more than enough presets and options for tweaking and adjusting the default settings to get the exact colour balance required.

One very interesting new feature is the Colour Creator. This is a virtual colour wheel controlled via the two control dials. Turning one of the dials moves the marker around the Colour Creator, which changes the hue, while turning the other dial changes the saturation. By using the two in combination, you can create different colour effects. For example, you can shift the hue round to a blue colour and completely desaturate the image to create a monochrome print with a blue tint, or give an image the look of a vintage print by adding a slight yellow tint to it.

Combined with the various different art filter effects and image styles, the contrast curve adjustments and the different highlight and shadow tone settings, there is a ridiculous number of ways to alter the look of your images in-camera – in fact, I think too many.

I always shoot raw+JPEG, so have the raw images to fall back on, but I found that with so much choice I was constantly trying out different effects. Thankfully, there is an image style bracketing option that will save the same image with a number of different image style effects applied, but this quickly eats away at your memory card and increases the time it takes to save each image. I suppose if you always



# IRDS LENSES



 shoot certain scenes in a particular way you can create presets of your chosen settings, but be warned: with the level of control on offer, it may take some time to decide upon your final settings.

**8/10**

## AUTOFOCUS

Despite the Olympus E-M1 having a sensor capable of phase-detection AF, the feature is only employed when using four thirds lenses via the MMF-3 adapter. When using standard micro four thirds lenses, the camera relies on the standard contrast-detection AF.

When we first saw contrast-detection AF used in compact system cameras a few years ago, focusing was noticeably slower than the phase-detection AF we were used to seeing in DSLRs. However, in the past year or so, things have changed quite dramatically. No longer is contrast detection the poor relation of phase detection AF, and many CSCs actually have contrast-detection AF that is faster, in some conditions, than the phase-detection autofocus found in DSLRs.

Indeed, the Olympus OM-D E-M1 has an extremely snappy contrast-detection AF system. If you look at the way the camera focuses the lens, you can see exactly how focus is acquired so quickly. The AF motors operate at a very high speed to find the highest point of contrast. However, to do this, the focus must go slightly beyond this point to know exactly where the contrast peak is. Once the AF has quickly established that it has gone beyond the contrast peak, the AF motor slows down slightly and reverses back to the correct point, which is the point of focus. All this happens in a fraction of a second.

In total, there are 81 selectable AF points on the E-M1. These can be selected at a standard or small size, or a group of nine areas can be selected, which is useful if you are trying to focus on only a small area of the frame – useful for wildlife or portrait photographers, perhaps. Portrait photographers may also be pleased to hear that the E-M1 features face-detection AF, which is capable of detecting the subject's eyes before focusing on the one nearest to the camera. That's great for professional photographers, but also for amateurs wanting the sharpest images.

**8/10**

## NOISE, RESOLUTION AND SENSITIVITY

The OM-D E-M1 has no anti-aliasing filter in front of its sensor, which has the effect of increasing the amount of detail that the camera can resolve. In our test chart images, the E-M1 resolves about what you would expect from a 16-million-pixel sensor, reaching over 30 on our chart when shooting JPEG images at ISO 100–400. The resolution drops incrementally as the ISO increases,



# Facts & figures

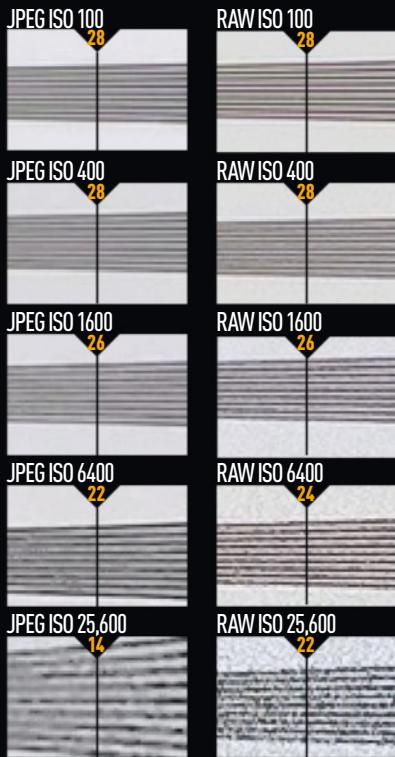


RRP	£1,299 (body only) or £1,949 with 12-40mm f/2.8 lens
Sensor	16.3-million-effective-pixel, micro four thirds Live MOS
Output size	4608 x 3456 pixels
Lens mount	Micro four thirds
File format	JPEG, raw (ORF), JPEG + raw, AVI (motion JPEG)
Compression	3-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Computerised focal-plane shutter
Shutter speeds	60-1/8000sec + bulb up to 30 minutes
Max flash sync	External flash X-sync 1/250sec and 1/4000sec (Super FP mode)
ISO	100-25,600
Exposure modes	PASM, bulb, iAuto, 24 scene modes, 12 art filters
Metering system	324-zone multi-pattern TTL digital ESP, spot, centreweighted, highlight, shadow
Exposure comp	±5EV
White balance	Auto, 7 presets, manual, 2 custom modes
White balance bracket	Yes
Drive mode	Up to 10fps, 3.5fps with image stabilisation
LCD	3in, 1,037-million-dot tilting LED
Viewfinder type	Electronic, with 2.36 million dots
Field of view	100%
Dioptr adjustment	-4 to +2
Focusing modes	Single, continuous, manual, tracking
AF points	81-point system, 37-point phase detection, touch focus, face and eye detection, 800 points manual selection
DoF preview	No (via test picture)
Built-in flash	No. External unit supplied with GN 10m @ ISO 200 output
Flash control	Wireless 4 channel and 4 groups, manual 1/1 to 1/64, 3 slow-sync modes
Video	1080 HD at 30p, 720P at 30p, AVCHD, AVI Motion JPEG
External mic	Yes
Memory card	SD, SDHC, SDXC, UHS-I
Power	Rechargeable Li-Ion (330 shots)
Connectivity	USB, HDMI
Weight	497g (including battery and card)
Dimensions	130.4x93.5x63.1mm

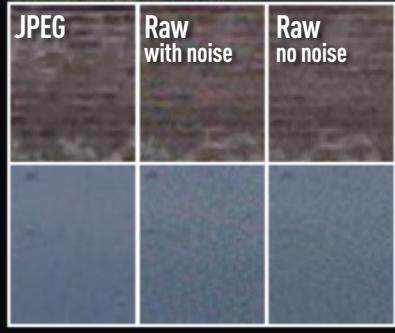
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## RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Olympus M.Zuiko 75mm f/1.8 lens set to f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Shot at ISO 400, there is no shortage of detail in this image. However, there is more noise than I would expect in shadow areas



## FOCAL POINTS



Camera shown actual size

### Screen brightness

The 3in, 1.037-million-dot-resolution screen has seven different levels of brightness for a variety of shooting conditions

### Dial mode switch

Switching between option 1 and 2 changes the functions of the front and rear dials

### Function button

This is easily accessed while shooting with your eye to the viewfinder, and can be used to change a number of different settings

#### Time-lapse settings



#### Art filters



#### Quick menu screen





but JPEGs still look well defined at ISO 1600, and there is only a slight drop in resolution.

It is at about ISO 6400 that the resolution starts to drop noticeably. There appears to be heavier luminance noise reduction at this level, while at ISO 12,800 and ISO 25,600 images look mushy and reach only 20–22 on our resolution chart. Despite the obvious detrimental effect of luminance noise reduction, colour noise is only very slightly visible, even at these high sensitivities.

Looking at the raw files in Adobe Photoshop Lightroom gives a clearer idea of how much noise reduction is taking place in-camera. Colour noise is extremely well handled in JPEGs, and it was possible to remove virtually all colour noise from raw files at all sensitivities. Luminance noise is obviously far more visible in raw images, but with no luminance noise reduction applied, images are sharper and crisper.

I was a little disappointed with how soon luminance noise begins to appear in images. At ISO 400 and ISO 800, there is obvious luminance noise in raw files and JPEGs, although it won't be a concern for most photographers. Without wanting to sound like a broken record, luminance noise kicks in about 1EV earlier than you would expect it to from the equivalent APS-C-sized sensor. However, it is important to reiterate that the images from the E-M1 are usable right up to ISO 6400. Colour noise can be completely removed from raw files and luminance noise can be softened slightly, without causing a huge loss of detail. However, the vast majority of photographers will take most of their images between ISO 100 and ISO 400, where luminance noise isn't an issue.

**27/30**

#### **VIEWFINDER, LIVE VIEW, LCD AND VIDEO**

For those still moaning about the quality of electronic viewfinders, I would urge you

**I found the dynamic range of the E-M1 to be acceptable, although there were some unavoidable blown-out highlight areas**

to take a trip to your local camera store and have a look through the 2.36-million-dot display of the E-M1. It is about the best on the market, with a fast refresh rate, no noticeable signs of CMOS wobble and no rainbow tearing – were it not for the digital overlays informing you of the current exposure settings, it is quite easy to forget that you are looking at a digital display.

The EVF will no doubt be a major consideration for Olympus E-series DSLR users who are considering the E-M1, and while the EVF may not be for everyone, I would encourage potential owners to approach the technology with an open mind. The new generation of EVFs go way beyond those used in video cameras of ten years ago, or even entry-level bridge cameras.

The 1.037-million-dot, 3in articulated screen is also built to a very high standard, with images looking bright, crisp and clear, with good contrast. The mechanism for moving the screen is sturdy, and being able to comfortably take pictures at low and high angles is genuinely useful. As I mentioned earlier, the touchscreen is somewhat redundant due to the number of buttons and controls on the camera, but it is useful for quickly changing the AF point.

Video is still a secondary consideration in the Olympus OM-D E-M1, and it is clear that the camera is built almost purely for photographers. This is not to say that the video isn't very good: it can shoot in full manual exposure mode, at 1080p resolution at 30fps, and there is an external microphone socket. However, the phase-detection AF cannot be used when shooting video, so there is still some hunting for the focus point, particularly when using continuous AF. **AP**

**9/10**

# Competition



**Sony NEX-7**

TESTED AP 19 NOVEMBER 2011



**Fujifilm X-Pro1**

TESTED AP 31 MARCH 2012

**THERE** are still relatively few high-end CSCs that could be considered real replacements for a DSLR. With a 24-million-pixel APS-C sensor, the Sony NEX-7 has been the favourite of many photographers, and at its current price of £720 it is £580 cheaper than the OM-D E-M1.

Those wanting high image quality and a more traditional design will still be tempted by the Fujifilm X-Pro1, which has a 16.1-million-pixel sensor with a unique filter array and no anti-aliasing filter. It has also been out for a while now and is priced at £950.

And let's not forget the Olympus OM-D E-M5. While the older micro four thirds-system camera may not have quite the same high specification as the new E-M1, it will certainly meet the demands of most enthusiast photographers.

# Verdict

**THE OLYMPUS** OM-D E-M1 is one of the best micro four thirds-system cameras yet, so if this test makes it look like a serious camera, that's because it is. The rugged-looking magnesium-alloy, weather-sealed body has all the features an enthusiast photographer (or professional, for that matter) would want, including little details like a PC flash socket.

E-series DSLR users may be a little disappointed that the line appears to have come to an end, but thankfully the E-M1's phase-detection AF sensor works well in combination with the MMF-3 adapter and four thirds lenses.

Image quality has improved, although luminance noise appears at lower sensitivities than I would have hoped. However, it is still an excellent camera and images look good even at comparatively high ISO sensitivities.

Until now, photographers wanting a small CSC to replace a DSLR had few real options, but thanks to its features, build and handling, the E-M1 should be ideal.

**Amateur  
Photographer**

Tested as an  
**Advanced CSC**  
Rated Very good

**86%**

1	2	3	4	5	6	7	8	9	10
FEATURES	9/10								
BUILD/HANDLING	9/10								
NOISE/RESOLUTION	27/30								
DYNAMIC RANGE	8/10								
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LCD/VIEWFINDER	9/10								



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# READER HOLIDAY

## PHOTOGRAPH CANADA'S NORTHERN LIGHTS AND THE ROCKY MOUNTAINS



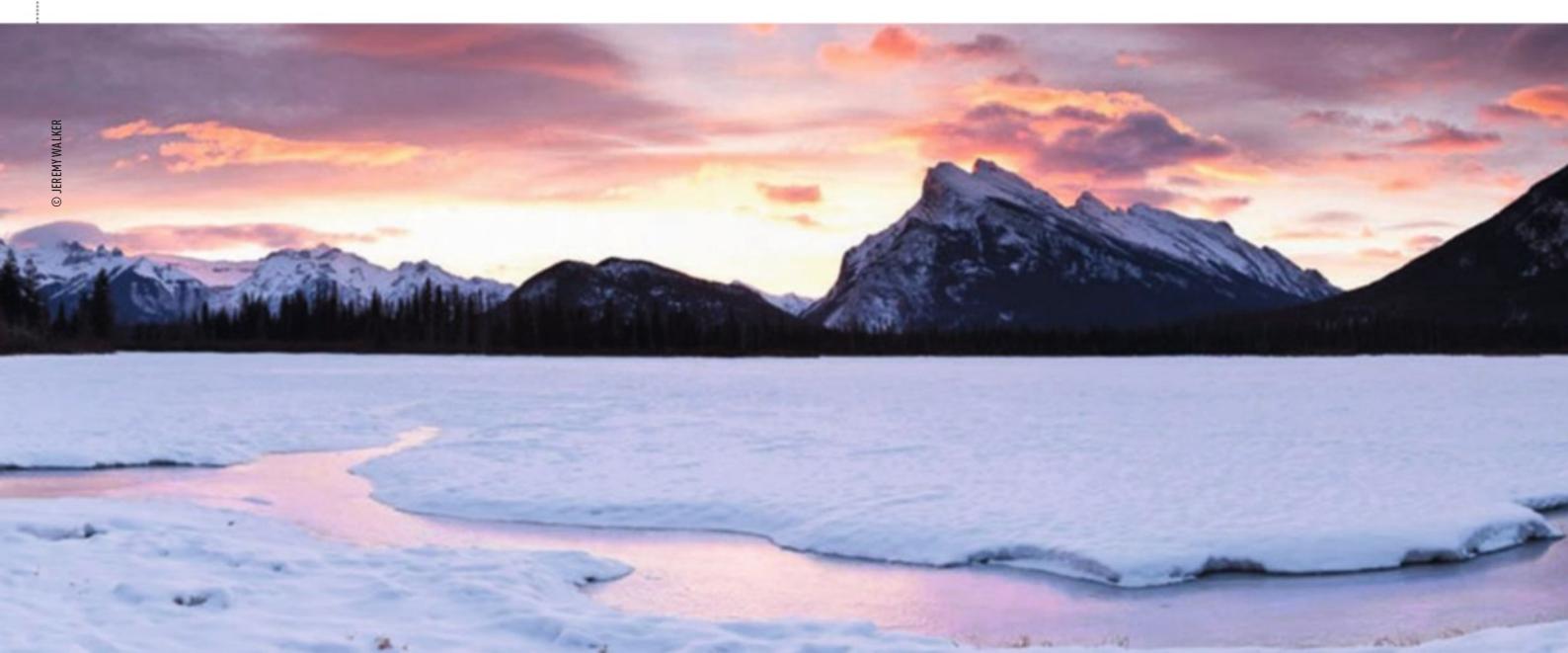
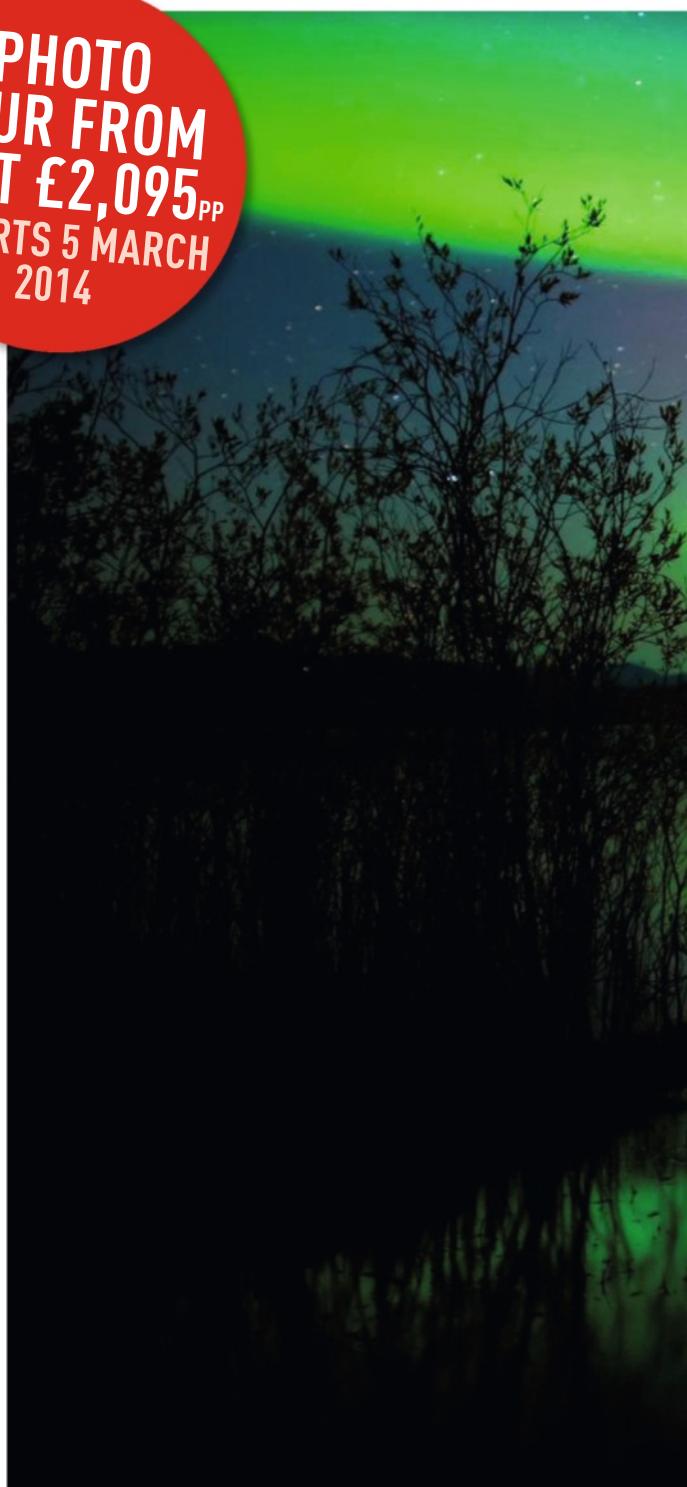
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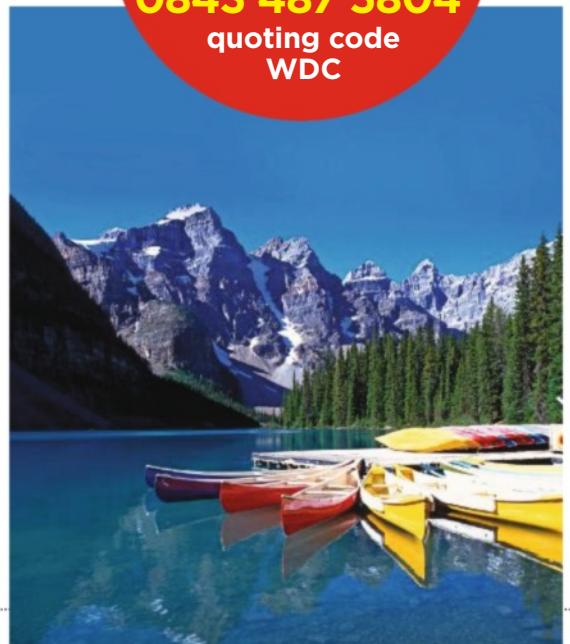
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# Appraisal



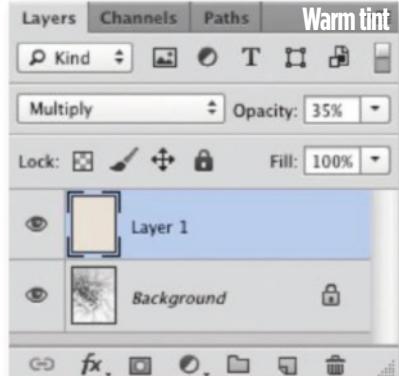
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## Twisted flower T John Foster

Panasonic Lumix DMC-G1, 90mm Pentax macro, 1/5sec, ISO 400

**THE FILTERS** found in an image-editing program can be grouped into three categories: those that are essential (sharpening, for example); those that are useful (blur filters); and those that are better avoided. In the latter category I would place extreme distortion filters such as Photoshop's Twirl, Pinch, Wave and Ripple, as the results they produce are so unnatural.

There are exceptions to any rule, though, and I think this is one of them. The 'close-up of the centre of a flower' is a macro photography staple, so creating something different can be extremely challenging. In

this instance, a filter (I'm assuming a Twirl filter) adds a fairly obvious and literal 'twist' to T John Foster's shot. Although it's a fairly simplistic adjustment, the filter works with, and enhances, the delicate outer petals of the flower, imbuing them with a silky, almost liquid appearance. By reversing the filter effect using a 'counter-twirl', we can see that the image is more what we would expect. So, at the very least, T John should be commended for striving to do something less formulaic.

However, with a little more work, it's possible to extract a more sophisticated

image from the use of this crude filter. The contact sheet that accompanied T John's submission was in black & white, so it was without colour that I first saw this image. To me, converting to monochrome would be a positive step, as it does away with the slightly bilious yellow/green colour. I would then suggest lifting the Levels – especially the midtone areas – to create a lighter, high-key result. This would then respond well to a universal warm tint. In this instance, the tint was added by filling a layer with a flat brown colour, setting the layer's blending mode to Multiply and then reducing the opacity. This not only tones the image, but also 'stains' the highlights, darkening them slightly.

The finished image is much softer and airier than the original, and the diaphanous outer petals that were introduced by the twirl filter have been enhanced. However, we shouldn't all now reach for our Twirl filters. T John got away with it this time, but such distortion filters should be used with caution!

## Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned.

### Tea break Dave Tucker

Canon EOS 5D Mark III, 24-70mm at 45mm equivalent focal length, 1/125sec at f/7.1, ISO 25,600

**THIS** week's picture of the week may be similar in subject matter to the winner in AP 19 October, but Dave's treatment is wholly different. For a start, his shot is in colour, not black & white, which immediately gives this reportage-style shot something of a modern 'Sunday supplement' feel. The lighting is exquisite, and the contrast of the warm light coming from the right side of the shot (tungsten lighting perhaps?), and the much cooler light flooding through a window just out of shot at the upper left, gives the image a cinematic quality, as if it's a still from a film. Sure, the colour doesn't look 'natural' (as no one light source has been 'neutralised' entirely), but that's part of the appeal, and Dave has done well not to allow one colour to dominate and the other to disappear.

I also applaud Dave's decision to use a mid-aperture setting. In a similar situation, many of us would probably open the lens right up, to let as much light in as possible, but by stopping down to f/7.1 we've got full front-to-back sharpness, which allows us to explore every corner of the image.

However, is the aperture perhaps a little too small? The medium aperture and relatively fast shutter speed (presumably so the shot could be taken handheld) have meant that an incredibly high ISO was needed. The noise at ISO 25,600 is never going to be conducive to detailed imagery, so the maximum print size is restricted. Opening up the aperture a little and increasing the shutter speed could have gained perhaps



**PICTURE  
OF THE  
WEEK**

2 stops without adversely affecting the depth of field or introducing camera shake. In doing so, the ISO could possibly have been

reduced to 6400, and the noise reduced accordingly. This would, in my opinion, make a great shot even better.



Original



After Auto Tone



Edited

Photoshop's Auto Tone helps remove the colour cast and brighten the shot, but a Brightness/Contrast adjustment helps increase the overall vibrancy of the image a little more

### Floral still life Adrian Shirkey

Panasonic Lumix DMC-TZ18, 24mm equivalent focal length, 1/1300sec at f/6.3, ISO 200

**I CAN** see why Adrian would want to turn his Panasonic Lumix DMC-TZ18 on these cheerful flowers, but he needs to choose a different background. The bobbly render on the wall is very distracting! Not only that, but the bright wall has tricked the camera into underexposing. As well as darkening the image, underexposure will also emphasise any slight colour shift – in this example, it makes the yellow colour cast more noticeable – so the subject's full vibrancy hasn't made it through to the final picture.

To remedy this at the time of shooting means increasing the exposure (usually by dialling in a positive amount of exposure compensation) and using a preset white balance rather than AWB. However, after the event, editing software has to be used. There are various ways to tackle this, but in some situations the software's Auto Levels option (or similar) will combat both issues. Purists will baulk at this, and I'd agree that it's not the most sophisticated approach, but it's worth trying before resorting to more labour-

intensive solutions – it can always be undone if the result doesn't live up to expectations.

With this image, Photoshop's Auto Tone has done a relatively good job at removing the colour cast and brightening the shot, but I would be inclined to boost the brightness and contrast a little more to help the overall vibrancy. Applying a gentle S curve using Curves would be my preferred method, but a simpler Brightness/Contrast adjustment would work as well. In both instances, the photograph is a lot chirpier.

Panasonic

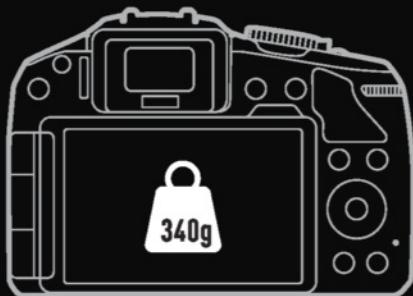
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# Ask AP

Let the AP team answer your photographic queries

## NIKON SOFTWARE

**A** In AP 7 September, your advice on acquiring a Nikon scanner included a caveat that the Nikon software would not work out of the box with Microsoft's 64-bit Windows operating systems. While this is true, the fix is trivial and I have a Nikon Coolscan V ED running on Windows 7 (64-bit) with Nikon Scan 4. I hasten to add that the fix was not mine, but one that I found on the Exposed Visions website. I hope that this information will help others who, like me, felt let down by Nikon. **Robert Coombes**

**A** Thanks, Robert. I'm sure this will indeed help people looking to upgrade their operating system and keep their scanner running with Nikon's software – the website in question is at [www.exposedvisions.com/Win7%20Scans.htm](http://www.exposedvisions.com/Win7%20Scans.htm). However, note that it only refers to Windows Vista and Windows 7, not Windows 8. I would be interested to know if anyone has successfully used the information to get their Nikon Coolscan up and running on the latest version of Windows.

I have subsequently located an alternative solution (that claims to work with all 64-bit Windows operating systems) at [www.colorneg.com/XP/Vista/7/driver-for-64-Bit-Windows/Coolscan/Nikon-Scan/](http://www.colorneg.com/XP/Vista/7/driver-for-64-Bit-Windows/Coolscan/Nikon-Scan/). There is some coding to be done to create the necessary 64-bit driver, but the instructions given are easy to follow,



and the 'coding' simply involves copying and pasting from the website.

In both cases, though, it is worth reiterating that these are not official Nikon solutions, so any changes you make to your computer and/or scanner are done at your own risk.

**Chris Gatum**

## FUNGUS PROBLEM

**Q** How do I remove fungus from my slides? I have some very nice slides that I took years ago, but they are now infected with fungus. I would like to print them, but need to remove the fungus first. **Nedumaran Shanmugam**

**A** The biggest problem with fungus on film is that it isn't actually *on* it, it's *in* it, so there's a very real risk of damaging the surface of the film. Water can make the problem worse – Kodak used to advise against it on the grounds that 'fungus growth usually makes the emulsion water-soluble'. Instead, Kodak recommended a 98% isopropyl alcohol solution. However, I would suggest that you take a look at PEC-12 from Photographic

Solutions ([photosol.com](http://photosol.com)), which is marketed specifically as an 'archival photographic emulsion cleaner'. It might be an idea to test it first, and make sure you follow the instructions. If the slides are particularly precious, then you might want to consider scanning them in their unrestored state before you begin.

**Chris Gatum**



## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via [twitter @ap\\_answers](https://twitter.com/ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

**Above right:**  
**The same image with the white balance set to 4,850K, 5,200K and 5,500K respectively. Personal preference, rather than technical accuracy, should determine which one you prefer – neither of them could be described as 'wrong'**

## MACRO ALTERNATIVE



**Q** I have a Nikon D70, but as I can't afford a macro lens I was thinking of using either a close-up filter or a lens reverser. I would be using it on a 28-80mm lens. Which of these two options is best? **mtop6867**

**A** It's wholly coincidental that this week's *Glossary* (see right) covers those same two macro options, so you can see the pros and cons for yourself. However, in terms of which one to choose, I think the answer to your question depends entirely on your 28-80mm lens. If it's the Nikkor G lens that was offered as a popular kit lens option with the D70, then a reversing ring isn't a practical option, as the lens has no manual aperture control. For that reason alone, I would pick close-up lenses from your two choices.

**Chris Gatum**



## WHITE BALANCE SETTINGS

**Q** I have a Canon EOS 5D Mark II and I process my raw files using Lightroom 3 under Windows XP. I have my camera mostly set to the daylight white balance (5,200 Kelvin). However, the images are displayed in the Development section of Lightroom as having a white balance of 4,850K, with a Tint of +2. No matter what the white balance is set to, these figures still appear if 'As Shot' or 'Daylight' is selected in the white balance section of Lightroom.

I have checked the camera and the Daylight setting is stated as 5,200K. I have also set the camera manually to 5,200K, but when downloaded the images still show as 4,850K. I have been through all the Lightroom preference settings, but cannot find any default setting for this. I have made a Preset to correct it, but this only lengthens the processing time. My rule is that if I cannot fix an image in three or four minutes it is probably not worth fixing – getting it right in the camera is my way! Can you help? **Bunty King**

## AP GLOSSARY

# Macro options (part 2)

Last week we started looking at macro and close-up tools. This week we finish off our round-up with a couple of low-cost solutions

**CLOSE-UP LENS** Also referred to (incorrectly) as a 'close-up filter'. A close-up lens attaches to the main camera lens in the same way as a screw-fit filter. In the most basic sense it is similar to putting a magnifying glass in front of the lens as it simply enlarges the subject. Close-up lenses come in various strengths, and will typically consist of a set of +1, +2, +3 and +4 dioptre lenses – the greater the strength, the greater the magnification. Unlike extension tubes and bellows (see last week's *Glossary*), no light is lost, but image quality can degrade, especially if multiple filters are stacked to enable even closer focusing.

**REVERSING RING** An inexpensive method of mounting a lens 'back to front' on the camera. The reversing

ring attaches to the lens mount on the camera body, and then offers a filter thread that the lens – usually a prime lens – is screwed onto. The result is that the rear element of the lens faces outwards, which allows a lens to focus much closer. There are no issues with light loss, but image quality can be compromised due to the reversed light path and different lens coatings on the rear lens element that is now aimed at your subject. All electronic communication between the lens and camera body is lost, so focus and exposure are performed manually, and you will have to manually stop down the lens aperture as well. However, despite its many disadvantages, a reversing ring can help you get very close to your subject for a very low price.



**A** If both a daylight and manual white balance setting of 5,200K is being interpreted as 4,850K (with a Tint) by Lightroom, this suggests the software is the probable cause here, but is it really something you should be worrying about?

I appreciate it's probably frustrating that the two don't correlate, but the fact is that the colour temperature of daylight isn't 'fixed' to start with. The temperature of daylight changes throughout the day, so although a 5,200K daylight setting will point you in the right direction, it's rarely going to be 100% accurate (other manufacturers use 5,500K as their daylight setting, so straight away there's no real 'standard').

So, if we accept that the starting point is rarely accurate, the 350K difference between your camera and your software is not important. It also means that a preset that performs a uniform adjustment from 4,850K to 5,200K is unnecessary – unless you know for sure that the colour temperature of the scene you were photographing is 5,200K, you could simply be changing from one 'wrong' setting to

another. I would suggest that if colour accuracy is paramount, you should consider shooting a grey card and using that as a reference when you process your raw files, or set a custom white balance in-camera.

However, this still assumes that there is such a thing as the 'right' white balance. Obviously, light has a measurable colour temperature that we can match for a technically 'correct' result, but what matters more is the appearance of the end result. If the colour of a shot looks right to you on a colour-calibrated monitor, then it is right, no matter what Kelvin (or anyone else) says.

When you shoot raw, the processing shouldn't simply be about 'fixing' an image within a certain time frame or matching numbers. It should be about assessing your photographs on an individual and subjective basis, and then creating the best image you can using the tools at your disposal. If all this is an inconvenience, then why not shoot JPEGs instead? Your camera has all the features you need to get a high-quality print-ready result, without any need for post-capture processing. **Chris Gatcum**

# amateur photographer

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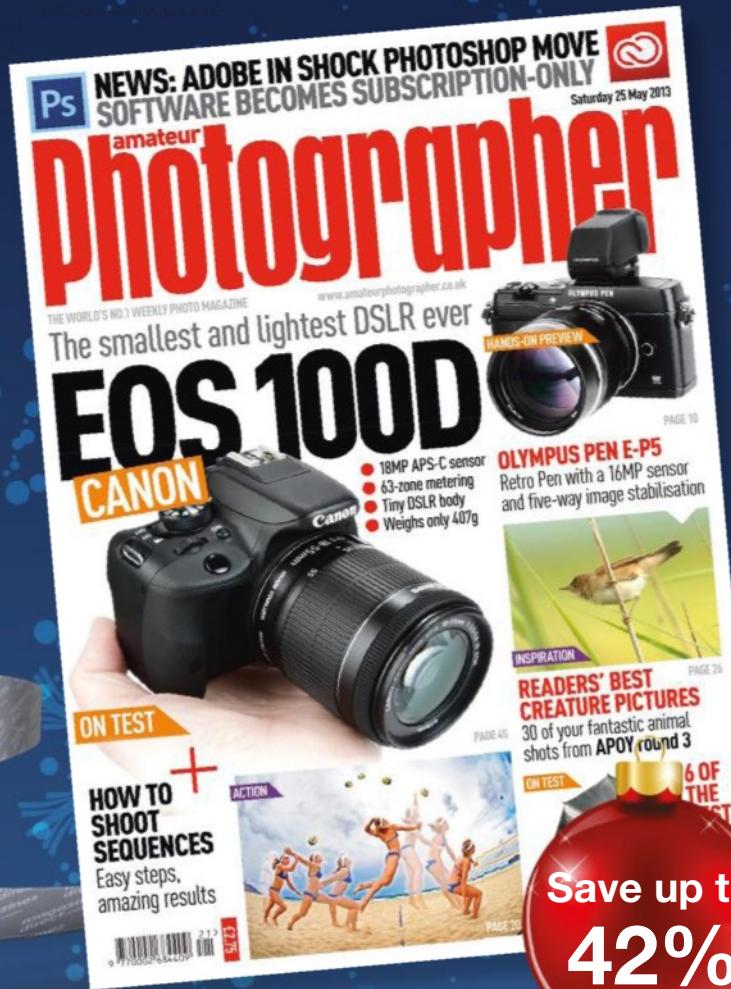
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# XSories Weye Feye

Do you use a DSLR without Wi-Fi, but still want full wireless control? Then the **XSories Weye Feye** might be for you.

**Callum McInerney-Riley** tries it out

## AT A GLANCE

- \$249.99 (around £155, plus p&p)
- 80m reach
- Up to 0.2secs latency
- Built-in battery
- 8hr autonomy
- Built-in server
- Compatible with Android and iOS

**UNLESS** you are a fan of action sports, the chances are you won't have heard of photo manufacturer XSories. Based in the heart of the European surf community in Biarritz, the company makes camera accessories and handy gadgets with the action and extreme sports market in mind.

However, most of the accessories it produces are as useful to the everyday photographer as they are to those who are hurtling down the Alps on a snowboard. The XSories Weye Feye is one such product. It is a device that can remotely control a DSLR using its own Wi-Fi signal that allows live view and full manual control for up to 80 metres, via an app on a smartphone or tablet.

### FEATURES

Inside the Weye Feye box is the Weye Feye controller and a USB-to-Micro USB cable for charging the controller's built-in rechargeable battery. This has an in-use battery life of up to seven hours. The cable plugs into the Micro USB port located on the side, while a USB 2.0 port is positioned on the front for connection to the camera. To connect the camera to the controller, the camera's own USB cable is required.

The Weye Feye – which has its own server to generate a Wi-Fi network – operates with a wealth of Canon and Nikon DSLRs, although some functionality is limited on certain models. A full list of compatible cameras can be found on the XSories website at [www.weye-feye.com/downloads/cameralist.pdf](http://www.weye-feye.com/downloads/cameralist.pdf).

Once the Weye Feye and camera are connected, the camera must be operated via a smartphone or tablet running the Weye Feye Android and iOS app.

In use, the app has two options: gallery or camera. The gallery allows images and video to be previewed and downloaded from the camera's memory card. These can then be sent to a computer or shared online.

The camera option will switch live view mode on in-camera and provide a live view on the screen of the smart device. Users can then control metering, ISO, aperture, white balance, shutter speed and more. Manual focus and touchscreen AF are particularly impressive: the manual focus can be zoomed in stepped increments to allow quick and precise focusing.

Other features include focus stacking, which uses the stepped focus to capture images with different focus distances for use with software. It also features an intervalometer for time-lapse photography, as well as several different options for bracketing, including shutter speed, aperture, ISO and white balance.

### IN USE

Many cameras have Wi-Fi or Near Field Communication (NFC) built-in, but very few offer as broad a functionality as the Weye Feye. It is brilliant to be able to control the camera wirelessly as it allows users to put it in unusual places and capture shots that would otherwise be missed.

Being able to upload to social media

directly from a Canon EOS 5D Mark II was fantastic, too. I found it easy to do and surprisingly hassle-free; within a few seconds a shot can be taken and uploaded using a smartphone.

I tested the Weye Feye at 40m distance using an HTC One smartphone. The image on screen had a low refresh rate and a delay of around 2secs with the occasional loss of connection. If within 20m, the latency delay is minimal. For better operation, greater distance and less delay, it is advisable to use the Weye Feye with a tablet. Trees, bushes and other obstacles between the smartphone/tablet and the Weye Feye will result in a weaker signal. **AP**

## Verdict

**THE ANDROID** app is easy to use and offers a wealth of features. However, it did on occasion disconnect and crash due to problems receiving the signal. For short distances, a smartphone works adequately but a tablet is more responsive over longer distances as the device receives a stronger Wi-Fi signal. Overall, the Weye Feye is a clever product that enables the user to capture some unique shots. Action, sports or wildlife photographers, for example, will be able to get their cameras close to their subjects while remaining out of harm's way, or be able to control their cameras from difficult positions.







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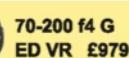
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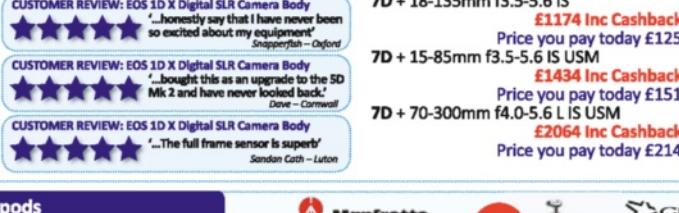
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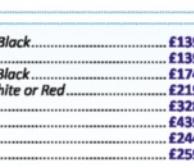


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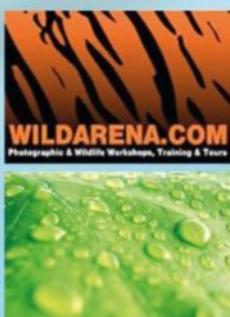
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T1591-9, each	<b>£14.99</b> 17ml each or <b>£107.99</b> set of 8	<b>£4.99</b> 13ml each or <b>£74.99</b> set of 8	Fountain Pen Inks
T5591-6, each	<b>£13.99</b> 13ml each or <b>£74.99</b> set of 8	<b>£41.99</b> 80ml each or <b>£329.99</b> set of 8	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
No.16 Set of 4	<b>£24.99</b> set of 4	<b>£14.99</b> set of 4	Smooth Capacity Fountain Pen Inks
No.16 Black	<b>£7.99</b> 5.4ml	<b>£4.99</b> 18ml	Expression Home XP30, XP102, XP202, XP205
No.16 CMY, each	<b>£49.99</b> 3.1ml	<b>£3.99</b> 13ml	XP302, XP305, XP402, XP405
No.16 XL Set of 4	<b>£44.99</b> set of 4	<b>£14.99</b> set of 4	Daisy Inks
No.16XL Black	<b>£14.99</b> 12.9ml	<b>£4.99</b> 18ml	Expression Home XP30, XP102, XP202, XP205
No.16XL CMY, each	<b>£11.99</b> 6.5ml	<b>£3.99</b> 13ml	XP302, XP305, XP402, XP405
No.18 Set of 4	<b>£22.99</b> set of 4	<b>£14.99</b> set of 4	High Capacity Daisy Inks
No.18 Black	<b>£7.99</b> 5.2ml	<b>£4.99</b> 18ml	Expression Photo XP750, XP850
No.18 CMY, each	<b>£5.99</b> 3.3ml	<b>£3.99</b> 13ml	Elephant Inks
No.18XL Set of 4	<b>£46.99</b> set of 4	<b>£14.99</b> set of 4	Expression Photo XP750, XP850
No.18XL Black	<b>£14.99</b> 11.5ml	<b>£4.99</b> 18ml	High Capacity Elephant Inks
No.18XL CMY, each	<b>£11.99</b> 6.6ml	<b>£3.99</b> 13ml	Expression Photo XP750, XP850
No.24 Set of 6	<b>£44.99</b> set of 6	<b>£14.99</b> set of 6	Polar Bear Inks
No.24 B/L/C/LM, each	<b>£7.99</b> 5.1ml	<b>NEW</b>	Expression Premium XP600, XP605, XP700, XP800
No.24 CMY, each	<b>£7.99</b> 4.6ml	<b>NEW</b>	Photo Rag Baryta 315g, A4, 25 sheets
No.24XL Set of 6	<b>£69.99</b> set of 6	<b>NEW</b>	Photo Rag C 315g, A4, 25 sheets
No.24XL B/L/C/LM, each	<b>£11.99</b> 9.8ml	<b>NEW</b>	Photo Rag C 315g, A4, 25 sheets
No.24XL C/M/Y, each	<b>£11.99</b> 8.7ml	<b>NEW</b>	Photo Rag C 315g, A4, 25 sheets
No.26 Set of 4 (no PB)	<b>£30.99</b> set of 4	<b>NEW</b>	Photo Rag C 315g, A4, 25 sheets
No.26 Black	<b>£8.99</b> 6.2ml	<b>NEW</b>	Photo Rag C 315g, A4, 25 sheets
No.26 Photo Black	<b>£7.99</b> 4.7ml	<b>NEW</b>	Photo Rag C 315g, A4, 25 sheets
No.26 CMY, each	<b>£7.99</b> 4.5ml	<b>NEW</b>	Photo Rag C 315g, A4, 25 sheets
No.26XL Set of 4 (no PB)	<b>£54.99</b> set of 4	<b>NEW</b>	Photo Rag C 315g, A4, 25 sheets
No.26XL Black	<b>£14.99</b> 12.1ml	<b>NEW</b>	Photo Rag C 315g, A4, 25 sheets
No.26XL Photo Black	<b>£13.99</b> 8.7ml	<b>NEW</b>	Photo Rag C 315g, A4, 25 sheets
No.26XL CMY, each	<b>£13.99</b> 9.7ml	<b>NEW</b>	Photo Rag C 315g, A4, 25 sheets

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PG40 Black 28ml	<b>£13.99</b>
PG50 Black 28ml	<b>£12.99</b>
PG510 Black 11.5ml	<b>£13.99</b>
PG512 Black 18ml	<b>£13.99</b>
PG540XL Black 21ml	<b>£13.99</b>
CL38 Colour 12ml	<b>£12.99</b>
CL41 Colour 16ml	<b>£16.99</b>
CL51 Colour 24ml	<b>£14.99</b>
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CL513 Colour 15ml	<b>£16.99</b>
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PG15 Black 26ml	<b>£12.99</b>
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CL42 All colours, 13ml, each	<b>£10.99</b>
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PG192 All colours, 36ml, each	<b>£22.99</b>
PG192 Set of 12	<b>£269.99</b>
PG192 All colours, 14ml, each	<b>£10.99</b>
PG172 All colours, 14ml, each	<b>£10.99</b>
PG1520 Black 19ml	<b>£10.99</b>
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PG1525 Black 19ml	<b>£10.99</b>
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PG1525 Black 21ml	<b>£10.99</b>
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Polaroid Mag E.....E+ / £115 - £159	15mm 17-70mm F4.2-4.5 DC OS Macro HSM.....E+ / £199	Nikon Coolpix SP101 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	R4 Model 2 Black Body Only.....E+ / £219	
AEII Meter Prism.....E+ / £49	24mm 24mm F2.8 Super Wide II.....E+ / £79	Nikon Coolpix SP102 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	R4S Black Body Only.....E+ / E+ £149 - £179	
Prism Finder E.....As Seen / E+ £29 - £39	28-105mm F4.5-5.6 AF UCA.....E+ / £69	Nikon Coolpix SP103 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	R4 Black Body Only.....E+ / E+ £125 - £159	
Rotary Finder E.....As Seen / E+ £29 - £39	28mm 30mm F3.5-5.6 DG AF.....E+ / £79	Nikon Coolpix SP104 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	R3 MOT + Winder.....E+ / E+ £239 - £299	
Extension Tube E14.....E+ / Unused £39 - £89	30mm 40mm F4 EX DC HSM.....E+ / £239	Nikon Coolpix SP105 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	R3 Black Body Only.....E+ / E+ £129 - £159	
Motorwinder E.....E+ / £75 - £85	30mm 70mm F2.8 EX DG Macro.....E+ / £249	Nikon Coolpix SP106 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body + Motordrive.....Mint - £199	
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GS1 Complete + AE Prism.....E+ £449	70-210mm F3.5-4.5 Apo Macro.....E+ / £249	Nikon Coolpix SP109 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
GS1 Complete.....E+ £289	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP110 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
GS1 Body Only.....E+ £199	70-700mm F2.8 LD (if) Macro.....E+ / £349	Nikon Coolpix SP111 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
50mm F4.5 PG.....E+ / £229 - £279	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP112 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
200mm F4.5 PG.....E+ / £179 - £189	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP113 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
G5 120 Mag (6x6).....E+ / £49	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP114 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
G5 120 Magazine.....Mint - £49	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP115 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
Polaroid Mag G.....E+ / Mint- £35 - £45	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP116 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
Prism Finder G.....E+ / £95 - £129	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP117 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
Rotary Finder G.....E+ / £125 - £149	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP118 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
Speed Grip G.....E+ / £115 - £139	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP119 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
G36 Extension Tube.....Mint- £59	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP120 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
<b>Bronica RF645</b>	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP121 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
RF645 F - 65mm F4.....E+ / £549 - £649	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP122 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
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SOA1 220 Mag.....E+ / £49	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP131 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
Polaroid Mag S.....Exc / E+ £25 - £35	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP132 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
ME Prism Finder S.....E+ / £89	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP133 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
Prism Finder S.....E+ / £69	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP134 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
Proshade S.....As Seen / E+ £15 - £35	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP135 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
<b>Canon EOS</b>	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP136 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
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Contax G Series	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP138 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
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Contax SLR Series	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP141 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
Contax SLR Series	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP142 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
Contax SLR Series	70-300mm F4.5-6.5 MC Macro.....E+ / £249	Nikon Coolpix SP143 UZ.....E+ / £89	Nikon D40 Body Only.....E+ / £199	S2 MOT Black Body Only.....E+ / £199	
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# A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

**IN MY** September column (AP 7 September), I wrote about a film format that is well and truly dead. The Instamatic 126 cartridge was introduced 50 years ago and billed as a foolproof way for snapshot photographers to avoid wasting film and photo opportunities by screwing up the loading and unloading of their cameras. Ten years later, the 'Pocket Instamatic' or 110 cartridge was launched, and until last year it seemed that its lifespan would be even shorter than its bigger brother. All production ceased, and it looked as though supplies would dry up as what was left was randomly fished out of the ever-diminishing supply pool.

Then the people at Lomography decided to pick up the format and run with it. Now there are at least four different emulsions available, together with a range of ultra-basic novelty cameras. As a result, those enthusiastic amateurs who bought the less common, more highly specified 110 models now have a source of film with which to feed them.

With the 13x18mm negatives giving only a quarter of the area of a standard 35mm frame, this was never going to be a format for the professional. Nevertheless, a good range of more sophisticated cameras from the past can once again be used.

Canon, Minolta and Pentax were among the brands to sell high-end 110 models, but I've chosen for this month's camera one from another old and distinguished manufacturer: Rollei. First launched in 1974, and remaining in production until 1981, the Rollei A110 was advertised as the world's smallest pocket camera. Mine is marked 'Made in Germany'.



BOTH PICTURES ©TONY KEMPLEN



which makes it from the earlier production run, as in 1978 manufacturing was moved to Singapore. At 584 German marks in 1974 (well in excess of £1,000 at today's prices), the price was probably putting off potential buyers!

I got mine from eBay, for a bargain £9.99. They often go for twice that, and I've even seen one sell for £50. As soon as you pick it up, it is clear why they are sought after. The simple yet solid metal body has smooth corners and fits perfectly in your palm. A close-fitting leather case adds a touch of luxury, and even without a film in, it's a pleasure to hold. The sophistication doesn't stop there. Sliding open the front cover, which also advances the film, reveals a 23mm f/2.8 Tessar lens. The automatic electronic Prontor shutter has speeds from 1/400-4secs, so the Rollei is ideal for discreet low-light street photography, with improvised support.

As an unashamedly amateur format, with the vast majority of users not developing their own films, most of the many brands of 110 film were colour negative stock, the bread and butter of the high-street or mail-order snapshot market. To my knowledge, only one black & white film, Kodak Verichrome Pan, was ever available. It was an added treat that the first of Lomography's new emulsions was the b&w Orca (named after the whale).

The Rollei is easy to use. Focusing is achieved by moving a slider beneath the lens, with a symbol-based zone-focus scale visible in the viewfinder. This means focusing and composition can be done at the same time. The electronics take care of everything else, and the shutter makes a satisfyingly luxurious click, not that camera noise was an issue when I took this photo of the local Salvation Army band (left)! You have to hunt around a bit to find a processor, but I develop my own film anyway. As the film is 16mm in width, it will load into a standard 16mm developing reel.

As an eminently pocketable luxury item, I enjoyed using the A110. It is one of the few 110 cameras that I envisage using more than once. There seem to be plenty out there, so grab one while you can. AP

To read more about Tony's 52 cameras project visit <http://52cameras.blogspot.com>. To see more photos from the Rollei A110, visit [www.flickr.com/tony\\_kemplen/sets/72157630253363358](http://www.flickr.com/tony_kemplen/sets/72157630253363358)

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